

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

all claims -

Sincerely

John Schmitt Pender



H. TOPPER, PRESIDENT

RELIABLE FUR DRESSERS AND DYERS (1960) LIMITED

MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

400 RICHMOND STREET WEST • TORONTO 2-B • ONTARIO • PHONES: 363-3731-3732-3733-3734

Toronto, Feb 6, 1967

Victor Topper,
5, Hearthstone Cres.,
Willowdale, Ont., Canada.

Downtown Gallery,
465 Park Ave.,
New York, N.Y. 10022.

Dear Mr. Halpert,

I would like to thank you for your kindness and courtesy on my recent trip to New York.

This is the information I have been able to gather for you with regard to the Expo '67 art committee. The chief organizer is: Miss Catherine Fanwick,
c/o National Gallery of Canada,
Ottawa, Ontario.


I presented the art committee with all the details of my visit to your Gallery. They were most pleased with my report and they feel that Ben Shahn's graphic watercolours and drawings should add a great deal of prestige to our show.

They were also happy about the Rattner graphics and the Zorach sculpture.

If there is anything else of Zorach's sculpture which you think would add to our show would you kindly advise me of same.

Once more many thanks for your kind hospitality.

Yours truly,


Victor Topper.

VT/jw

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LAW OFFICES OF
RUBIN, WACHTEL, BAUM & LEVIN

398 MADISON AVENUE

NEW YORK, N. Y. 10022

AREA CODE 212 - PLAZA 9-2700

MAX J. RUBIN
HARRY H. WACHTEL
FREDERICK BAUM
ABRAHAM G. LEVIN
JOSEPH B. RUSSELL
BENJAMIN SPIEGEL
JACK G. FRIEDMAN
IRVING CONSTANT
RAYMOND S. HARRIS
DAVID N. BRAININ
BERNARD STEBEL
STANLEY J. ZABAR
MARTIN A. COLEMAN

STANLEY L. SKLAR
JOSEPH TAUBMAN
RONALD GREENBERG
BOLOMON FISHER
ALLEN B. WILDER
FREDRIC M. SANDERS
AVROM B. FISCHER
JAMES A. FREYER

WASHINGTON OFFICE
1100 17TH STREET, N. W.

February 3, 1967

Mrs. Edith G. Halpert
Downtown Gallerys Inc.
465 Park Avenue
New York, New York

RE: Avnet, Inc.

Dear Mrs. Halpert:

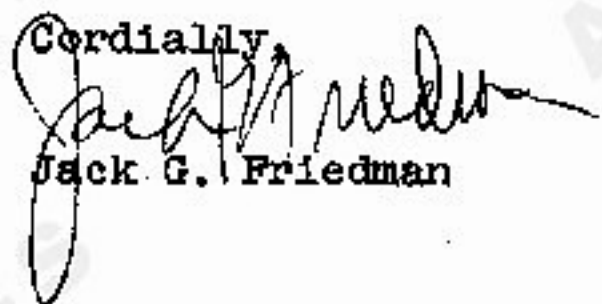
We enclose herewith the following checks payable to Downtown Gallery, Inc. in connection with the above matter:

1. Cashier's check # 109928 of Meadow Brook National Bank in the sum of \$4,530.00;
2. Cashier's check # 110088 of Meadow Brook National Bank in the sum of \$1,011.84.

We also enclose the confirmation of the above sales.

The total of the checks in the sum of \$5,541.84 exceeds the amount of \$4,437.00 owed to you by Lester Avnet referred to in our letter to you of January 5, 1967.

Cordially,


Jack G. Friedman

JGF:lss
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Phila Mus

Thursday, February 9, 1967

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Received from the Art Sales Rental Gallery at the Philadelphia Museum
of Art the following works of art:

Isami Doi	"PERSEPHONE"	oil
Isami Doi	"CANDY HILLS"	oil
Geo. L. K. Morris	"COMPOSITION WITH STRIPES"	oil
Geo. L. K. Morris	"THE WASTELAND #1"	oil
Frederik Ottesen	"SPACE CONCEPTION #5"	casein
Tsang Yu-Ho	"NEITHER-NOR"	dark w/ palladium
Mrs. Zorach	"CROUCHING WOMAN"	bronze
Anonymous	"LANDSCAPE WITH BRIDGES"	wo

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architect is living, it can be assumed that the information
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↓ POL

Mr. Levy Arons
Wash. Post
444 Madison
Ny 10022

February 15, 1967

Mrs. Jan Keene Muhlert
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio

Dear Mrs. Muhlert:

In response to your letter I can advise you that the Arthur Dove Collage Exhibition is scheduled for March 13 - April 18 at the University of Maryland. It may be of interest to you also to be informed that a small collection of American Folk Art and Victorian pictorial objects will be included with the Doves to indicate that his form of collage or, in most instances, assemblage has some relationship to this approach rather than to the European 20th Century trend in this field.

Insofar as OCTOBER (LEFT AND RIGHT) 1935, is concerned, this was not made for any particular project. The two sections are joined as a unit. No doubt he did not have a large stretcher on hand and merely used two smaller canvases and joined them.

I trust this is the information you desired and am glad that we were of assistance to you.

Sincerely yours,

EOH/rm

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KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

February 21, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We appreciate very much your interest in the Krannert Art Museum and your kindness in referring to our collection the painting, ABSTRACT COMPOSITION, 1942, by George L.K. Morris. We understand that the gift valuation of the painting is listed at \$500., and we have been advised by Mr. C. W. Johnson, W. S. Budworth & Son that the painting has gone forward to us.

We will write to Mrs. Elsa Schmid Neumann, 10 Newberry Place, Rye, New York, and send her the official Museum Receipt noting the gift valuation.

Our contemporary painting collection is used and enjoyed to the fullest, and we are very grateful to you for having directed this gift to us.

Sincerely yours,

Muriel B. Christison
(Mrs.) Muriel B. Christison
Associate Director

MBC:ff

February 23, 1967

Mr. William Lieberman
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Bill:

I hate sounding like a record, but I am still waiting to ascertain what has happened to the two Shahn paintings relating to the HLM series which we consigned to you on April 12th. We are obliged to send each artist a report and I am therefore forced to write again. Do let me know. Also, I am still interested, as I wrote you on November 16th, in the three pictures which the Museum plans to sell. At this point I am prepared to raise my offer somewhat.

I am also hoping to have the pleasure of seeing you and look forward to a visit in the very near future.

Best regards,

Sincerely yours,

EGH/tm

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

120 C Street, N.E.
Apartment 306
Washington, D.C. 20002
February 11, 1967

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Last Thanksgiving, when I picked up the folk art merry-go-round for delivery to the National Collection of Fine Arts, I requested a photograph of Charles Demuth's "For Distinguished Air" for use in preparing my masters thesis on Demuth's water-color illustrations. As the photograph I received was cut off and it was important for me to be able to read the inscription at the bottom, I returned it with a check covering the cost of mailing another. I have now finished drafting my thesis with the exception of the discussion of the McAlmon illustration, for, as I saw it only briefly at the Whitney, I do not want to discuss it without having the photograph for study purposes.

If you do not as yet have another photograph, I would appreciate your returning the one sent me originally, and, if possible, copying the inscription separately so that I will know what it says. (I am curious about Demuth's spelling of McAlmon's name.) I also would like the provenance of both the McAlmon and the Wedekind illustrations, if you can send them to me.

Thank you very much for your assistance.

Sincerely yours,

Pamela E. Allara
(Mrs.) Pamela E. Allara

*"Distinguished Air"
by Robert McAlmon*

P.S. I greatly enjoyed your preface to the catalogue of the Rose Art Museum's exhibition, "American Modernism: The First Wave." As a World War II baby, I can only wish that I had been around in "the good old days", ~~with~~ when there was less sensationalism and more sincerity in contemporary art.

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

February 13, 1967

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 9084

Miss Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Miller:

Thank you for your letter in regard to the
Folk Art photographs and other material. Since we have
no further need of them, we are returning them to you
today.

Thank you so very much for your kindness
and for being so patient.

Sincerely,



August L. Freundlich
Director

ALF:ich

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may be published 50 years after the date of sale.

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Apfn

February 25, 1967

Miss Elmira Bier
The Phillips Collection
1600-1612 21st Street N.W.
Washington, D. C. 20009

Dear Miss Bier:

As you requested, I am listing below the current valuations for insurance on the Dove paintings you are lending.

GOIN' FISHIN', 1925	Collage	19½x24"	\$12,000.
HUNTINGTON HARBOR, 1926	Collage	12x9½"	5000.
SHORE FRONT, 1938	Oil	22x36"	6500.
ROSE & LOCUST STUMP, 1944	Oil	24x32"	7500.
SAND BARGE, 1930	W.C.	5x7"	1500.

Sincerely yours,

BQH/tm

Wrote this add'l

812 FIFTH AVENUE
NEW YORK, N. Y. 10021
TEMPLETON 8-2369

2-5-67

Gentlemen:

Enclosed is additional
payment of 500.00
for Zarach

Sculpture.

You were kind
enough to promise
me delivery this
coming Wednesday
afternoon.

Sincerely,

W. E. Enock

ENOCH

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purchaser is living, it can be assumed that the information
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February 18, 1967

Mrs. William Rogers
954 Hereford Drive
Akron, Ohio 44303

Dear Mrs. Rogers:

In response to your letter, I am enclosing two catalogs - one of the William Zorach exhibition held recently and the other of our current show.

Unfortunately, it would be impossible for us to have illustrated catalogs of all the works of art in our possession, but we will be very glad to add your name to our mailing list and you will receive all the announcements of our exhibitions in the future. On the other hand, if you would give me some idea of your art budget for a sculpture, painting, drawing or print by any of the artists listed on the back page of the catalogs, we could send you a few photographs from time to time with all the pertinent data for your consideration. However, black and white photographs, particularly of works by our artists (those of paintings and graphics) lose much of the spirit of the original. Meanwhile, I am entering a few prices in the two catalogs so that you can get an idea of the range. In both instances a number of the exhibits have been sold, but the information may serve as reference for you.

If you and Mr. Rogers plan to be in New York, I certainly hope you will call on us as we have a cross-section on view all the time and are very happy to show additional examples by any specific artist who may be of interest to you. I look forward to your visit.

Sincerely yours,

EOH/tm

February 21, 1967

Mr. Sinko
Santini Bros.
447 West 49th Street
New York

Dear Mr. Sinko,

On Friday, February 24th, Budworth will pick up from you
ARTHUR DOWE'S "A WALK POPLARS", pastel, 1920, your no. 197.
Would you please have it ready for them?

The bill for this should be sent to:
University of Maryland
Fine Arts Gallery
College Park, Maryland
ATT: Registrar.

Sincerely yours,

Howard Rose

DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES, IOWA, 50312 277-4405

February 20, 1967

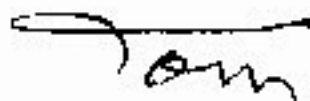
Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you for the photographs. We will await with anticipation the color transparencies. Enclosed is the catalogue of the Chicago Area Artists exhibition which Don Halley did entirely on his own.

Thank you for the courtesies extended during my recent visit.

Sincerely,



Thomas S. Tibbs
Director

TST/go
Enc: 1

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February 15, 1967

Mr. Roger L. Stevens
745 Fifth Avenue
New York, New York 10022

Attention: Miss Jean Bankier

Dear Mr. Stevens:

Your telegram addressed to Mr. and Mrs. Ben Shahn in care of The Downtown Gallery was forwarded to the former, but I thought you should be advised that Mr. Shahn is convalescing at a hospital in New Jersey and you may not receive an immediate reply from him.

However, I am communicating with his wife and will suggest that she phone directly. As I may not reach her promptly, I thought you should know the pertinent facts.

Sincerely yours,

EOH/tm

SMITHSONIAN INSTITUTION
WASHINGTON 25, D. C.

National Collection of Fine Arts
February 7, 1967

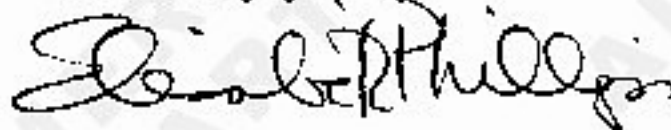
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York
New York 10022

Dear Mrs. Halpert:

In reference to your letter of January 21 to Dr. Scott, we have just photographed the Moses Eaton fresco and will be able to send you the three prints you requested shortly. Unfortunately, the Merry-Go-Round was sent out to be motorized before we could have it photographed. As soon as it returns, we will have it done also, but in the meanwhile I was wondering if you could send me the small print you have and we will be more than glad to have three 8 x 10 copies made for you.

I hope that this will be satisfactory and that it will not inconvenience you greatly.

Sincerely yours,



Elisabeth Phillips
Research Assistant

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February 17, 1967

Miss Inez Garson
Project and Research Associate to the Director
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Garson:

I too regret that you did not have an opportunity to see the Kramer Collection at Cornell's White Art Museum. I was pleased to report the events of the evening to Helen Kroll Kramer, who is an old, old friend of mine and I knew that she would be happy to know that her prize possessions were beautifully presented.

Indeed, I will be glad to cooperate with you in connection with the forthcoming exhibition of Arthur Dove's work at The Museum of Modern Art. We have excellent records in our possession with photographs of all the paintings and drawings we have sold during these many, many years as well as those that we have in our current stock. You know, of course, that Georgia O'Keeffe has presented many Doves to the Metropolitan Museum, Art Institute of Chicago, the Philadelphia Museum and Fisk University; and a large collection is owned by the Phillips Gallery. We have some of the photographs, but it is not a complete record as these transactions were handled directly by Stieglitz or O'Keeffe. We also have the book containing many clippings, including some dated 1912, which Mrs. Dove turned over to us several years ago.

Please let us know when you would like to come in. May I suggest that you do so before the 24th of this month, when all the collages in our possession together with several paintings will be picked up for an exhibition to be held in March. We can arrange a specific date when you telephone.

Sincerely yours,

EGH/tm

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Mrs. Betty J. Morgan, Assistant Treasurer
Smithsonian Institution

February 15, 1967

Dr. David W. Scott, Director
National Collection of Fine Arts

Insurance Check

Attached is an insurance check in the sum of \$185.00 to reimburse Mrs. Edith Halpert for the damage (and subsequent repair) to the Arthur Dove painting entitled "October" which occurred during the Roots of Abstract Art Exhibition while the painting was on loan to the National Collection of Fine Arts.

If your office will inform Mr. Zichterman, Administrative Officer, National Collection of Fine Arts (Extension #5778) when a Smithsonian check of like amount is available he will arrange for it to be picked up so that I might enclose it in my letter of transmittal to Mrs. Halpert.

HWZICHTERMAN:err
NEFA Reading File

Mrs. Zapruder

P&B Reading File

Insurance Correspondence
File

February 15, 1987

Mrs. Pamela E. Allara
120 C Street, N.E.
Apt. 305
Washington, D.C. 20002

Dear Mrs. Allara,

I am returning the photo of **DISTINGUISHED AIR**; it is the only one we have.

The inscription at the bottom reads: for "Distinguished Air"
by Robert Ralston.

Sorry, but it is not a gallery practice to give the provenance of a painting except in the case of sale.

Sincerely yours,

Howard Rose

PURCHASE INVOICE

THE DOWNTOWN GALLERY
465 PARK AVE., NEW YORK, N.Y.

DATE: February 3, 1967

ABBOTT PATTISON,

CREDIT#11047

SALES INVOICE NO. ~~10815~~

TO CREDIT BALANCE OF INVOICE #10815

MEDIUM	NO.	TITLE	S.P.	COMM.	NET
Silver	22	Michelangelo, 1966	\$450.00	1/3	\$300.00

REMARKS

P.B. PG. NO. _____
PAID DATE _____
CHECK NO. _____
STOCK BOOK _____

PURCHASED BY: Roby (Shannon)

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TACA
ANNUAL THEATER CENTER AUCTION
Benefiting
DALLAS THEATRE CENTER
PAUL BAKER, Managing Director

Chapman/Kelly

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February 27, 1967

Miss Edith Halpert
Downtown Galleries
465 Park Avenue
New York, N. Y.

Dear Miss Halpert:

I have been appointed chairman of the Art Committee to help with an auction to be given for the benefit of the Dallas Theater Center. Mrs. Clint Murchison Jr. and Mrs. Joseph Lambert are advisory chairmen for the TACA Auction that raised over \$71,000 last year. With this support, the Theater Center - designed by Frank Lloyd Wright and with the very able direction of Paul Baker - has gained worldwide fame as a cultural landmark of the Southwest.

The premise of this auction is to offer only the most attractive gifts, and is in no way a "white elephant" sale. It is therefore, a good sound form of advertising, and a benefit to all. We are enclosing the insert from last year's catalogue for your inspection. Note item #67 and other remarkable offerings which have again been donated.

We hope that you will make a donation of a representative work from your gallery for this auction - which is, of course, tax deductible. As an active painter and gallery operator, I can assure you that your gift will not only be gratefully appreciated by the Theater Center and art community, but will serve to acquaint our emerging collectors with your gallery.

The Auction will be on the second of June with a big theater-dinner-preview party on the evening of the first for the donors. There are committees formed to support

CAMBRIDGE MANAGEMENT CORP.

c/o Mr. Norman F. Levy
522 Fifth Avenue
New York, N. Y. 10036

February 9, 1967

Handwritten: The Downtown Gallery, Inc., 465 Park Avenue, New York, N. Y. 10022
The Downtown Gallery, Inc.,
465 Park Avenue,
New York, N. Y. 10022

Att: Mr. Howard Rose

Gentlemen:

Enclosed herewith please find check for \$2500 as
payment on my account for the figure 1953 oil painting by Abraham
Rattner as per invoice #10972.

Will you please send me a receipted bill for this.

Very truly yours,

CAMBRIDGE MANAGEMENT CORP.

By

Handwritten signature of Norman F. Levy

Norman F. Levy
Secretary

Handwritten: Tell me 5000, etc. Rattner
ew
enc.

*Check whether
Honolulu Ac. has*

February 17, 1967

Mr. Ben G. Takayasu
Suite 202
1943 South King Street
Honolulu, Hawaii 96814

Dear Mr. Takayasu:

Because of the storm we had, your letter was delayed in reaching us and I will do the best I can to speed the information you requested. As a matter of fact, when our bookkeeper returns next week after a short absence, she will complete some other reports which I promised to send to Mrs. Doi, including the sales made at the Honolulu Academy. I am referring to our inventory, which I hope she can increase so that we have a larger stock to show our prospective clients.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Max M. Salzman
871 Burr Avenue
Winnetka, Illinois 60093

February 4, 1967

The Downtown Gallery
465 Park Ave.
New York, N.Y.

Gentlemen:

Re: Max Weber

I would greatly appreciate your assistance in securing color reproductions - slides or cards - of the work of Max Weber and will pay for same if you advise me what is available.

My current research on Mr Weber will be assisted by this material which will also be used in lectures .

In presenting Mr Weber to today's public I am also planning to list as much of his work as possible that is available for sale today and would like information on work including, media, title, size and present ownership and location and where work was shown, price. Will you kindly advise me what you can in this regard and other sources.

Understanding that this request entails work and time on your part, I am enclosing a personal biography to identify myself.

Thanking you very much for your cooperation, I am,

Sincerely yours,

Rosalind G. Salzman

Mrs Rosalind G. Salzman
Mrs Max M. Salzman
871 Burr ave., Winnetka, Ill.

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February 21, 1967

Mr. Robert Berkshire, Chairman
Painting Department
Art Association of Indianapolis
110 East 16th Street
Indianapolis, Indiana 46202

Dear Mr. Berkshire:

Your letter addressed to Joseph Stella in care
of this Gallery has been given to me for reply.

I am sorry to tell you that Joseph Stella died
in 1946.

Sincerely yours,

Tracy Miller

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2/16/67

All works lent will be insured under our all-risk fine arts policy during the period they are in our custody, and we will assume all expenses connected with the assembly, transportation, and preparation of loans for circulation. The exhibition will be custom-packed in strong slotted boxes, safe for such travel.

Thank you very much for your cooperation.

Sincerely,



Konrad G. Kuchel
Research Assistant

KGK:mas
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Office of the Director

14 February 1967

Dear Mrs. Halpert:

Mrs. Helen Kroll Kramer sent me a very enthusiastic letter reporting your descriptions and warm reactions to the Kramer Collection opening and exhibition at Cornell's White Art Museum. I was sorry to have been unable to attend the reception. Having developed a relationship with Helen Kramer over the last year, I felt very close to her philosophy of collecting, as well as to the individual works of art.

As you may know, I have been working at The Museum of Modern Art since I left Cornell. The Department of Circulating Exhibitions here is planning a one man exhibition of Arthur G. Dove for its '67-'68 program. You are a key person because of your long association with Dove, his work and his collectors. I have been anxious to meet you for some time, anyway, and would like to arrange an appointment in the very near future to discuss this matter further. May I take the liberty of telephoning you early next week to discuss a mutually convenient time.

Sincerely yours,



Inez Garson
Project and Research Associate
to the Director

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE

1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221

Frank T. Howard, President

Alfred Zausinger, Vice President

C. Newbold Taylor, Treasurer

Joseph T. Prozer, Jr., Director and Secretary

February 24, 1967

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I'm so sorry that I forgot to mail you a catalogue of the present show, but I have been very rushed and it was simply an oversight. Of course there won't be any charge for it. Unfortunately, we had to omit the Nadelmans so that you won't find any listed in the catalogue.

I hope that you are well—we missed you at the opening.

Best regards,

Marjorie Ruben

Marjorie Ruben

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**VISUAL EDUCATION
CONSULTANTS, INC.**

MADISON, WISCONSIN 53701

TELEPHONE 608 836-6565

February 18, 1967

Ms. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Ms. Halpert:

We understand that your Gallery is currently exhibiting some of the works of George L. K. Morris. We would like to carry on your exhibit, but we need illustrations. Could you provide us with four or five glassy black and white photographs of some of the more important items in the exhibit?

Thank you for whatever assistance you may be able to give us.

Very truly yours,

L. N. Jordan
Assistant Editor

lnj:adm

*sent 4 photos
2/25/67*

Publishers of VEC NEWS SERVICES • FILMSTRIPS FOR SCHOOLS, INDUSTRY, GOVERNMENT

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 25, 1967

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
945 Madison Avenue
New York, New York 10021

Dear Lloyd:

No doubt Mrs. Edward Shannon spoke to you about her desire to trade in the Abbott Pattison sculpture, MICHELANGELO, 1966, which she purchased during his one-man exhibition last year - for another example she considered more important during a recent visit to the Gallery.

She mentioned that you and possibly someone else whose name I can't remember would have to approve the new selection for the Roby Foundation (I don't know whether the name has been changed).

Would you want to have me send this up to the Whitney or - what I would much prefer - come in at your convenience to see the Pattison she chose for consideration. I hope that you will find it convenient to come in shortly as the transaction started more than a year ago and I am very eager to get this matter settled permanently.

Besides, it would be a great pleasure to see you and I look forward to your visit.

My best regards.

Sincerely yours,

EGH/tm

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~~COALE CONSTRUCTION CO.~~

Stafford Road, Darlington, Md. 21034

Mrs. D. EDGAR COALE

Feb. 20, 1967

Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

Mr. Parkhurst, director of the Baltimore Museum of Art, has suggested that you might be interested in the purchase of a 1909 watercolor quai scene by John Marin. If you are interested in examining it, with possible purchase in mind, I would appreciate hearing from you.

Sincerely yours,
Rita Coale
Source

February 17, 1967

Mrs. Everett H. Jones
330 Westover Road
San Antonio, Texas

Dear Mrs. Jones:

In looking through our records recently, I realized that we have not had the pleasure of a visit from you for a long, long period and I am writing in the hope that you are planning to be in New York in the near future and will come to see us in our new quarters at the above address.

There is a painting in our current exhibition which I thought might be of special interest to you and I decided to send you a photograph, which is now enclosed. All the pertinent data appears on the reverse side of the print. A catalog is included also.

I look forward to hearing from you and send my regards to you and Reverend Jones.

Sincerely yours,

EGH/tm

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February 15, 1967

Mr. Peter Pollack
6 West 77th Street
New York, New York 10024

Dear Peter:

I tried to reach you three or four times as I hoped that you and the little woman would accept my invitation to an opening party. Because the printers took off all of last week due to the snowstorm and, as a matter of fact, did not return to work until this morning (enjoying Lincoln's Birthday as of Monday, which was a union holiday as well), you note that no catalog has reached you as yet - and for your information neither has it reached us. We hope to get delivery late today. All this is pretty tough on the artist, but in a socialistic regime we cannot fight the unions.

Also, Mrs. Sheeler has referred your letter regarding her husband's photographs to me. Just as a coincidence I have his entire collection in my possession at present and, of course, would be glad to cooperate in your plan for reproducing several in your new book. Do let me know.

Best regards.

Sincerely yours,

EGH/tm

February 18, 1967

Mrs. Harold J. Goldman
4602 Valerie
Bellaire, Texas

Dear Mrs. Goldman:

When I received your letter several days ago, I realized that I never acknowledged the flowers you and Mr. Goldman sent and the beautiful card enclosed. I was so deeply touched I could not think of anything to say which would not sound too sentimental and I am therefore taking this occasion to express my deep gratitude to the Goldmans.

My Gallery job is so demanding and the overall atmosphere in the art world, which is becoming more and more demoralized in recent years, with the accent on sensationalism, one-imagery and other evils that I am sorely tempted to close up shop and retire. However, it is people like you and a few others as well as the artists on our roster who sustain me and your letter, which grieved me deeply because of your sad loss and your statement about the effect of the Sheeler in your home serves to counteract my sorrows. The fact that a work of art acquired from us has given so much pleasure makes my whole life in the art world worthwhile - and I thank you for your comment.

Please accept my deepest sympathy. If you should have occasion to come to New York, won't you please let me know in advance so that I can arrange to have you as a guest for lunch or dinner, whichever will be more convenient for you. It would give me great pleasure to see you. And again, many thanks.

Sincerely yours,

EGH/tm



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February 23, 1967

Mrs. D. Edgar Coale
Stafford Road
Darlington, Maryland 21034

Dear Mrs. Coale:

Thank you for your letter.

Indeed we would like to see the 1909 John Marin watercolor you have in your possession. If you plan to be in New York in the near future, why don't you bring it in - or if more convenient for you, ship it to us on approval. When replying, would you be good enough to indicate the source from which you obtained the painting, as we have very complete records on all of Marin's work.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N. Y. 10028

February 9, 1967


Mr. Allan D. Emil
660 Madison Avenue
New York, New York

Dear Mr. Emil:

In connection with cataloging the painting Broken Objects by Yasuo Kuniyoshi, which you presented to the Museum in 1963, we would very much like to know as much of its history as possible, i.e. the date when you acquired it (from the Downtown Gallery?), exhibitions in which it has appeared, publications, and any other information that you might have. All of this will be of great help in cataloging the painting.

Thank you very much for your help and interest, past and present.

Yours sincerely,


Stuart P. Feld
Associate Curator
American Paintings
and Sculpture

SF:eg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 24, 1967

Mr. Charles Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri

Dear Mr. Buckley:

Looking through our "on approval" consignment book,
I came across the form indicating that Sheeler's
ROCKS AT STEICHEN was consigned to you on December
9th.

Just curious. Any action? Can you drop me a note and
let me know its status? Many thanks.

Come and see us soon.

Sincerely yours,

Tracy Miller

THE PHILLIPS COLLECTION

A GALLERY OF MODERN ART AND ITS SOURCES
1600-1612 21st ST., N.W. WASHINGTON, D.C. 20009

Mrs. Duncan Phillips, Director
Elinor Bier, Assistant to Director
in Charge of Music

February 20, 1967

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are lending five Dove paintings for an exhibition and need to have valuations for covering them with insurance. Mr. Phillips always used the full amount for coverage. We hesitate to ask this favor of you but will appreciate very much your cooperation in sending us current valuations for this beloved painter.

Sincerely yours,



EB:de

Goin' Fishin' (1925)
collage 19 1/2 x 24"

12,000.

Huntington Harbor (1926)
collage 12 x 9 1/2"

5000

Shore Front (1938)
oil 22 x 36"

6500

Rose and Locust Stump (1944)
oil 24 x 32

7500

Sand Barge (1930)
watercolor 5 x 7"

1500.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 25, 1967

Mr. Bernard Osher
Golden West Savings and Loan
1632 Franklin Street
Oakland, California

Dear Barney:

It was good to hear from you and I am delighted that you would like to add a Broderson to your collection.

Next week I will send you several photographs for your selection. Unfortunately, our photographer is loaded with work but promised that we will get the prints we ordered by Tuesday or Wednesday. Actually I am writing so that you won't think that you are being neglected. The same holds for the Jack Levine, which is a small oil on paper which has never been for sale.

Did I dream or did I hear you say that you had moved to a new abode? If so, we do not have your new address and are therefore sending this letter to the bank. If by any chance you should be planning to come to New York shortly I would hold the pictures for you so that you can see them in their colorful beauty as well. Besides, it is always a treat to visit with you.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

602 N. Wittenberg Avenue
Springfield, Ohio
February 5, 1967

Director
The Downtown Gallery
465 Park Avenue and 57th Street
New York, New York

Dear Sir:

Through experiences gained from working at the Wittenberg Union, serving both on the Board, and, as present Culture Director, I am constantly coming into immediate contact with business organizations, museums, and galleries, whose concerns lie in the area of introducing the Fine Arts to the campus community. As a senior, who will be graduated in June 1967, with a Bachelor of Fine Arts Degree, I find that this is an area where exciting programs are being initiated.

Holding the position that I do, I am responsible for formulating and executing the comprehensive Culture Program for the entire campus. This opportunity has been a fascinating one, and has certainly expanded my initial interest with the arts. We have had many fine film programs, lecture seminars, and outstanding art exhibits this year. The most exciting of these was the opening of a one-man art exhibit by Professor Ralston Thompson. Throughout the production of this show I worked constantly in close contact with Mr. Thompson, working in somewhat the same capacity that I did during the time that I worked at the Guggenheim Museum. This included exhibition procedures, catalogue production, and technical research. This year, I have had the opportunity to pursue an independent research project in the museum area. This includes a comparison of the exhibition procedures, restoration processes, educational programs, and financial concerns of five Ohio museums.

Because I am interested in the programs offered by your gallery, I would like very much to make my contribution to the arts within your firm. I have included a resume which I hope will be helpful to you. I will be in the New York area during the week of March 20th and would appreciate the opportunity to discuss with you possible positions for employment. Thank you so much for your time and assistance. I will be looking forward to hearing from you soon.

Sincerely yours,

Nancy Liesbethe Staub
Nancy Liesbethe Staub

February 18, 1967

Mr. Donald McClelland
2922 N Street
Washington, D. C.

Dear Don:

I have been breathlessly awaiting the 9th of February and am still awaiting. You may recall writing to the effect that you planned to be in New York on the 9th or shortly thereafter. How about it? I miss you.

I did not see your review of the Corcoran's exhibition of the three Pennsylvania artists and frankly could not care less. This season, we have been breaking all records by getting practically no reviews for our exhibitions just because I have made some unkind remarks about the so-called critics. The New York Times either ignores us completely or has a nasty review. However, many other art column readers ignore what appears in the press these days. An excellent example is the fact that our recent one-man show of paintings by Morris Broderson was violently attacked by Hilton Kramer in the Times. When the show was over, I dictated a letter to the Art Editor of the paper thanking the Times for the review as 21 paintings were sold out of this one exhibition. Tracy did not type it. He thought it was bad taste - and he was right. However, it is discouraging for the creative artists nowadays because all the space is devoted to what is sensational - what I call "merely temporary" rather than contemporary.

Cheer up. When you pay me a visit I won't yap about anything. It will be so good to see you and please let me know in advance so that I can arrange for some gay doings. Meanwhile, I send you my fond regards.

As ever,

EGH/tm



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or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both cases and purchase involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information is published 60 years after the date of sale.

February 8, 1967

Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Many thanks for your note received in a recent mail.

A check of our records indicates the following:

Month	Gallons Delivered	Consumption (Gallons per day)
12-2-64	280	
1-4-65	265	8.3
12-9-65	292	
1-21-66	357	8.5
11-15-66	146	
1-5-67	346	6.8

Kindly note that in previous years when deliveries have been made early in December the consumption through the month of December and part of January has amounted to approximately 8.5 gallons per day. This year the period covered was from November 15th through January 5th and probably included milder November weather, hence the smaller consumption of 6.8 gallons per day. We have checked the deliveries and they have been made to your location and they are accurate.

BEN G. TAKAYESU
ATTORNEY AT LAW

SUITE 202 / 1943 SOUTH KING STREET / HONOLULU, HAWAII 96814

TELEPHONE 966-926

February 9, 1967

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Re: Isami Doi

You are advised that the hearing of the final accounts in the matter of the estate of Isami Doi will be held on March 16, 1967.

As I am the executor of the estate, I would appreciate your informing me of the sale price and amounts collected from the sale of the four paintings at the Honolulu Academy of Arts, so that I may present said information to the court.

Your earliest reply would be deeply appreciated

Very truly yours,


BEN G. TAKAYESU

BGT:hhw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 13, 1967

Mr. B. Douglas McClish
c/o Sarah Hunter Kelly
134 East 71st Street
New York, New York 10021

Dear Mr. McClish:

As you requested, a check for \$3500. is now enclosed in payment to Mrs. Kelly - as a special commission of 10% on the \$35,000. sale to her client, Mrs. H. Frank Forsyth - whose final check reached us a short time ago. Our bookkeeper was away for two weeks, which explains the slight delay.

I have seen Mrs. Kelly subsequently and we plan to work together in connection with future sales to Mrs. Forsyth and will make the necessary arrangements accordingly when the occasion presents itself.

Would you be good enough to send us a formal receipt for the enclosed. Thank you for your cooperation.

Sincerely yours,

EGH/tm

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February 15, 1967

Mrs. Sarah Hunter Kelly
134 East 71st Street
New York, New York 10021

Dear Mrs. Kelly:

No doubt you have received our check, which was mailed several days ago.

Although you mentioned that you were sending someone to photograph the Sheeler painting as well as that by Haberle, no one has arrived to date. We have already sold one of the Haberles, but I am still holding the one entitled CHRYSANTHEMUMS and am expecting another example of his work from the same source - that of his daughter.

If you are no longer interested in the two paintings referred to, please advise me accordingly so that I can get busy on the other arrangements. Incidentally, I would like to have you see our current exhibition of paintings by one of our earliest abstractionists GEORGE L.K. MORRIS. Because the printers' union - much to our surprise - took off all of last week starting with Tuesday, to be exact, and of course the weekend plus Monday, which was declared a union holiday, we did not receive the catalog last Wednesday, when we expected it and it will be mailed to you within the next day or two when we finally hope to have it ready for mailing. This is the first time we have had an experience of this kind in our entire period of almost 42 years, but the show will be on until March 11th and I look forward to your visit.

Meanwhile, my very best regards.

Sincerely yours,

ROH/tm

February 25, 1967

Mr. Konrad G. Kuchel, Research Assistant
The American Federation of Arts
41 East 65th Street
New York, New York 10021

Dear Mr. Kuchel:

I am writing regarding my need to withdraw the paintings which I had promised to Mr. Paul of the University of Georgia. Somehow, I did not register well that day in connection with the plans and had no realization that the show would continue for an entire year.

Actually, four of the paintings had been promised elsewhere and in several cases we have very few paintings by the artists in our inventory and must retain them for exhibitions here or non-touring one-man shows in major institutions.

As you probably know, we are called upon constantly and also serve as an information bureau for scholars, writers and museum personnel - and if you will refer to your records you will find that we were always happy to cooperate with the American Federation of Arts because of its great contribution. Therefore, I truly regret this incident and hope that you will understand.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF COLORADO
BOULDER, COLORADO 80502

DEPARTMENT OF FINE ARTS

JAN VON ADLMANN
CURATOR OF EXHIBITIONS

IN REPLYING PLEASE ADDRESS
FINE ARTS BUILDING 104

February 21, 1967

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York
10022

Dear Mrs. Halpert:

Concerning your letter of February 15, we would very much like to have a work of Ben Shahn and one of Morris Broderson, both of your selection, for our summer exhibition. We would ask that they be framed, and, if possible, that you send us photographs for our catalogue. We will be sending out the loan forms within a week or two.

Thank you so much for your cooperation and suggestions. We will be in touch with you shortly.

Sincerely,

Sheila Tabakoff

Mrs. Sheila Tabakoff
Assistant to Curator of Exhibitions

6/7-8/15

<i>DSB</i>	<i>Broderson: Lion's Communion, 1961</i>	<i>26x37"</i>	<i>Charcoal & ink</i>	<i>875.-</i>
<i>540</i>	<i>Shahn: Untitled, 65, Conte & pencil</i>	<i>36x25</i>		<i>3000.-</i>

875.00
87.50

787.50

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 23, 1967

Mr. John Szarkowski
Department of Photography
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Szarkowski:

As I advised you some time ago Mrs. Sheeler has sent us the complete collection of photographs by her late husband. Since you asked us to hold these for your consideration in relation to an exhibition you had in mind, I refused to show them to the various other organizations which are interested.

Won't you be good enough to let me know when you plan to pay us a visit. We are most eager to get matters organized as a service to Mrs. Sheeler - and to honor several of the requests we have had. Consequently, I look forward to a prompt answer from you as to when it would be convenient for you to go over the material.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 17, 1967

Mr. Allan D. Emil
660 Madison Avenue
New York, New York

Dear Allan:

Just a brief note to advise you that all the information we have available on Kuniyoshi and the painting BROKEN OBJECTS has been sent to Stuart Feld at the Metropolitan Museum.

We appreciate your generosity and are very pleased to have this excellent example added to Kuniyoshi's representation in the Museum.

Best regards.

Sincerely yours,

EON/tm

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information is published 60 years after the date of sale.

JAMES GOODMAN GALLERY

THE PARK LANE • 83 GATES CIRCLE
BUFFALO, NEW YORK 14209

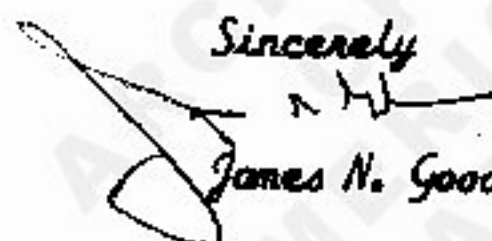
AREA 716 • TELEPHONE TT 5-3250
CABLE ADDRESS • GOODGAL • BUFFALO

20 February 1967

M
Dear ~~Miss~~ Miller,

In reference to your letter of February 17th, Mrs. Halpert has all the information necessary. In a letter from her, dated March 10, 1966, Mrs. Halpert states: : "I sold Fruit Piece to Mrs. Charles Cary on February 5, 1959 for \$1200..."

Sincerely


James N. Goodman

JNG/m
Miss Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FEB. 7, 1967

Dear Mrs. Halpert,

Two additional thoughts occurred to me re Mr. Shahn.

1.) I am the owner of a signed water-color of Shahn apparently painted about 1930. In relating this to Soby's introduction to his Shahn books - the watercolor which is a beach scene with numerous figures was probably done right after Shahn's return from Europe and North Africa. The beach scene is likely Cape-Cod Truro. If you would like to see this re loan for the Shahn exhibit you mentioned I would be glad to oblige.

2.) Rather than wait for the David-Joyce, I wish you would dig up the Shahn-Ghandi-Time drawing

for me. Sincerely,

Dr. Richard A. Shwale

RICHARD A. SHWALE, D.D.S., 47 W. BLACKWELL STREET, DOVER, N. J. 07801

February 15, 1967

Mrs. David H. Miller
610 East Birch Avenue
Milwaukee, Wisconsin 53217

Dear Mrs. Miller:

Thank you for your letter.

Because during the many years of this Gallery's existence we have maintained a policy of avoiding any competition with our artists or their estates, we do not purchase works of art in any medium as long as we have in our stock work consigned by the artist or the estate. Consequently, we are not in a position to purchase the Zorach watercolor referred to in your letter. However, I will be glad to take this matter up with the artist's son, who is in charge of the estate, suggesting that he consider this acquisition. At the moment, however, he is away and will continue on his vacation for the next three or four weeks. Meanwhile, may I suggest that you send me a photograph, which I can forward to him when he is back in New York.

On the other hand, I might suggest that you donate the painting to your local museum, which has an excellent overall collection including a sculpture by William Zorach. I am sure they would be pleased to receive the painting as a companion piece and such gifts to public institutions are approved by the Bureau of Internal Revenue, which allows a fair deduction to the donor. Why don't you discuss it with the Director at your convenience?

Sincerely yours,

EOH/tm

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Mrs. Alfred Kreymborg
25 Gurley Road
Stamford, Conn.

Feb. 11, 1967.

Dear Edith:

Your warm, beautiful letter
deserved an immediate answer, but
alas, I was walking around with
pneumonia and wasn't aware of it until
I went to the doctor for a heart
checkup. I had attributed all my
ailments to my depression until I was
told that my X-rays showed pneumonia.
Well, I'm better now but weak and
I doubt if I shall have the nerve to
try New York during the winter months,
notwithstanding your thrilling invitation.

But I do hope and pray that
your summer in Connecticut will
give us the opportunity of a reunion.
There is so much ground to cover.
Our telephone number is 323-1218.
Yours certainly had a rough

February 21, 1967

Miss Elisabeth Phillips, Research Assistant
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear Miss Phillips:

Thank you for your letter of February 7th in connection with the photographs of the Moses Eaton panel and the Merry-Go-Round. As to the latter, it is quite satisfactory to wait until it has been returned to you and photographed.

We look forward to having both sets at such time as it is possible to have them expedited.

Again, our thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
art dealer is living, it can be assumed that the information
may be published 60 years after the date of sale.

CHARLES & PAULA LAURENCE BOWDEN

happy valentine's day

on FEBRUARY 14, 1967

we're moving the lot
across the street to:

101 WEST 55 ST.
APARTMENT 13F

CIRCLE 7-1410

if no answer please call

CIRCLE 7-6300

photo courtesy LOOK magazine



COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

February 17, 1967

Edith Halpert
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

Fred S. Bartlett, Director

You will recall my visit last fall when I was attempting to line up some things for consideration for purchase by our Contemporary Art Society.

We have had a series of meetings and the committee is interested in both examples of paintings by Tseng Yu-Ho. I am writing now to see if these paintings are still available and if they could be shipped to us sometime to arrive late in March. I will wait until I hear from you as to their availability to make shipping arrangements inasmuch as there will be three or four other things coming from New York dealers at the same time.

I very much appreciate your helping us in this matter and hope that something may work out. I am returning all of the photographs which you so kindly sent to me with the exception of the two by Tseng Yu-Ho.

Sincerely,

Fred

Director

FSB:jb

+ P. S. The titles of the Tseng Yu-Ho paintings are: Fathom, 1962 and Journey in the Autumn, 1964.

Wm Lee
6 R 3 3660
Bartlett

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February 25, 1967

To: Mr. Irving Brown

Current Insurance Valuation

Davis	WHITE WALLS, 1959 Oil 12x9"	\$4500.
	GLOUCESTER SUNSET, 1955 Gouache 17½x12½"	6000.
	GLOUCESTER, 1924 W.C. 15x22"	3000.
	BOATS, 1917 Pencil 16½x14"	1000.
Dickinson	STILL LIFE WITH CONDIMENTS, c.1925 Pastel 24x18"	4000.
Dove	OUTLET, OAKS CORNER, 1937 Oil 17½x10½"	4000.
	HARBOR BANK, 1940 W.C. 7x5"	1000.
	CENTERPORT SERIES #7, 1940 W.C. 9x6"	1200.
	CENTERPORT SERIES #8, 1941 W.C. 7x5"	1000.
	CENTERPORT SERIES #9, 1941 W.C. 7x5"	1000.
Hartley	FLOWER, c.1916 Oil 12x16"	2500.
Kuniyoshi	LANDSCAPE WITH POND, c.1919 Oil 20x16"	4000.
	MISS GRACE, 1921 Drawing 12½x10"	750.
	CALF AND HIS MOTHER, 1922 Drawing 14x10"	1100.
	RECLINING NUDE, c.1930 (damaged) Drawing 13x16"	900.

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is be published 60 years after the date of sale.

February 18, 1967

Mr. Jacob Schulsman
97 North Main Street
Gloversville, New York 12078

Dear Jack:

I must apologize for not having answered your letter of January 20th, but I had planned to give the message to Robert Dorfman, whom I had expected - and, of course, forgot.

I am referring to your inquiry regarding the Kuniyoshi. The painting was actually bought by Richard Evans and no doubt you know about it by now.

Incidentally, when does the 1966 report have to be sent to the I.R.S.? I have many papers to assemble and want to be prepared for Dorfman and of course would like some advice about my 1967 activities as well, particularly in connection with prospective gifts, etc.

It has been a long time since I have had the pleasure of seeing you and I hope you will be coming in to say hello.

Best regards.

Sincerely yours,

EGH/tm

THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

February 7, 1967

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue at 57th Street
Ritz Concourse
New York, New York

Dear Mrs. Halpert:

Thank you so much for talking with me on Friday relative to the forthcoming exhibition--AMERICAN PAINTING, 1940's. I look forward to our appointment which is scheduled for two o'clock on February 15.

We know at this point that we must search for something by Weber, Rattner, and Hartley. So far we have not had replies to requests for works by Shahn, Davis, Dove, Marin, or O'Keeffe. Perhaps those replies will come in this week. I will have a conference with Mr. Douglas Williams and Mr. Konrad Kuchel on Tuesday morning. At that time I hope our specific needs will be outlined. In the meantime I would appreciate any thoughts you may have relative to works by these particular painters. As deadlines are beginning to corner us they should be works readily available to AFA--if that kind of thing is possible to anticipate.

I anticipate reservations at the Barbizon-Plaza Hotel, 106 Central Park South; and I will be in New York through February 18.

Thank you so much for your interest in this exhibition. I feel confident that it is shaping up well. Very best wishes.

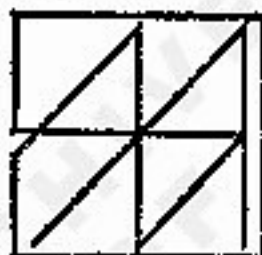
Sincerely,

Bill Paul
William D. Paul, Jr.

Air Mail
Special Delivery

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

February 7, 1967

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York, New York

Dear Mrs. Halpert:

I want to thank you for giving me so much of your time last Wednesday. I certainly appreciated it. I am very pleased with the selections and anxiously await the arrival of the two works.

Please give my thanks to Mr. Miller also, the photographs arrived here before I did. The other photographs are on their way back to you. Forgive me for not having brought them as I had promised.

When the works arrive, we will send our official receipts. The purchase committee meeting is scheduled for the latter part of February and we will let you know their decision immediately after.

May I please bother you or Mr. Miller for a little information? You mentioned a collage exhibition being brought together, could you tell me the place and dates of this show? Secondly, could you possibly give me any further information on the two panels Dove did in 1935 entitled October (oil, 14 x 70 in.). Were these done for any particular project; it seems very unusual for Dove to have done anything of this type.

Thank you again for your time and patience. I had an enjoyable time and was very pleased to be able to talk with you.

With kind regards,

Sincerely yours,

Jan Keene Muhlert
Curatorial Assistant

JKM: gk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 15, 1967

Dr. Richard A. Shwalb
17 West Blackwell Street
Dover, New Jersey 07801

Dear Dr. Shwalb:

What with the storm and the absence of my secretary all of last week, I did not get a chance to answer your letter.

Indeed, I would very much like to show you our photograph book so that you can point out the Shahn in your possession and get the correct name, date, etc. Or if you would prefer and have a camera, why not send us a snapshot so that we can do the actual work.

The GANDHI drawing you mention has been in our possession and may still be in our stock. However, this is one of the few examples of his work that Shahn decided to retain for his family and made it very clear he has no intention of selling it at any time. You may or may not be aware of the fact that there is a superb serigraph he produced shortly after the drawing and that it is available. We will be very glad to show it to you on your next visit to New York. The price is \$175.

I look forward to seeing you in the near future. My best regards.

Sincerely yours,

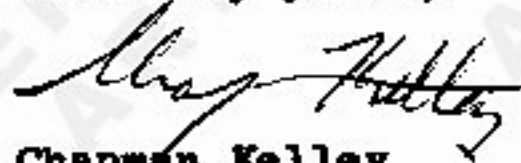
EGH/tm

Miss Edith Halpert
Page 2

the auction from Houston, San Antonio, Tulsa and Fort Worth, so we expect a large audience from throughout the Southwest. Co-chairmen for this year's auction are James Bond and Enslie Oglesby. We hope that you can be here for both to greet your Dallas friends and to meet new ones.

I plan to be in New York in early March and would like to visit with you and talk about your participating in our auction. In the meantime, please reply that you will help us. My address is 2508 Maple Avenue, Dallas, Texas 75201.

Sincerely yours,



Chapman Kelley
Chairman Art Committee

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ROSENMAN COLIN KAYE PETSCHKE FREUND & EMIL

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MURRAY COHEN
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JEROME L. SINDLER
ASA D. SOKOLOV
STUART ROBINOWITZ
GILBERT S. EDELSON
ARNOLD I. ROTH
LAWRENCE B. BUTTENWIEGER

MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ROCKAY NEWYORK"

February 9, 1967

AIR MAIL

Frank J. Winton, Esq.
15101 West Eight Mile Road
Detroit 35, Michigan

Dear Mr. Winton:

Our client, The Downtown Gallery, has referred to us for collection the balance of \$5,000 still due from you on your purchase on a painting by Max Weber entitled "Hair-dressing".

We are informed that in or about January, 1965, you purchased the work for \$10,000, that since then you have made payments totaling \$5,000 and that a balance of \$5,000 is still due. We are further informed that despite repeated requests for payment, no payment has been forthcoming. Our client is aware of your sale of that picture and other works in your collection and believes that under the circumstances you should properly pay the balance due from the proceeds of those sales.

X Would you be good enough to send me a check in the amount of \$5,000 at your earliest convenience. If I do not hear from you within a reasonable time, we shall have no alternative but to follow the instructions of our client to take whatever legal action may be necessary.

Sincerely yours,

Gilbert S. Edelson

GSE:dc

✓ cc: Mrs. Edith Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

Anchor Books

February 23, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

This is just a formal letter covering all the points we went over in our telephone conversation on February 21st. We understand that it is agreeable that we use APRIL SHOWERS by Abraham Rattner, HASIDIC DANCE by Max Weber and HUNGER by Ben Shahn in our book THE 1940s by Chester E. Eisinger. There will be both a paper edition done by Doubleday as part of its Anchor Documents in American Civilization Series and a hardcover edition done either by Doubleday or New York University Press. Both of these editions will be identical and should there be a future book club edition, it will also be similar. We understand that we can use the above mentioned pictures editorially within these editions and also that we can distribute them throughout the world in their English language editions. We will not use these pictures on the cover, but we might mention on the back cover copy that these paintings are among those included in this volume.

We will run the credit notice that you gave me directly under each of these pictures. I will send you four copies of the paperback edition upon publication - hopefully in December 1967. I realize that this is a small token of our appreciation, but we would like to give one copy to the Downtown Gallery and one to each of the artists involved.

We understand that your approval represents the permission of the owner of the reproduction rights for the above mentioned pictures, either as the owner or as the agent for the owner of these reproduction rights.

We have received permission from Mr. Neuberger (in the case of APRIL SHOWERS), from Mr. Lowenthal (in the case of HASIDIC DANCE) and await to hear from you whom we should write concerning HUNGER by Ben Shahn. We have obtained a glossy print of APRIL SHOWERS, but we hope you can supply us with 8" x 10" glossy prints of HASIDIC DANCE and HUNGER. If not, we will try to get them elsewhere.

If the above is agreeable with you, we would appreciate your signing both copies of this letter and then returning them to us. We will in turn send you a fully executed copy for your records and we will retain one here for our permission files. Thank you for your help.

AGREED:

Proprietor

Doubleday & Co., Inc., Anchor Books

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET

February 24, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Enclosed is a check in the amount of \$185.00
issued to you by our insurance company through the
Smithsonian Institution to cover damage to Arthur

Dove's OCTOBER.

It is good to know this is on its way to you.

Sincerely yours,

Marjorie S. Zapruder

Mrs. Henry G. Zapruder, Registrar
National Collection of Fine Arts

or to publishing information regarding sales transactions,
architects are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

[encl. NCFA 2-24-67]

Harry Zichterman

February 15, 1967

Marjorie S. Zapruder

Re: Insurance payment for Mrs. Halpert

Enclosed is the draft for payment to Mrs. Halpert for her Dove painting, OCTOBER, which was damaged during the Roots of Abstract Art Exhibition. I think you have copies of the correspondence on this.

Will you please arrange for the check to go on to Mrs. Halpert as soon as possible. I'll write a cover letter for it if you wish.

MSZAPRUDER:em:2/15/67

REGISTER FILES

READ FILE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

need of letter of introduction to the gallery since we too have occasion to refer to these books.

February 18, 1967

Miss Emily Farnham
1108 South Overlook Drive
Greenville, N. C. 27834

Dear Miss Farnham:

Your letter addressed to Director Williams was forwarded to me. As we have been handling the work of Demuth since 1926 (at that time through Alfred Stieglitz and subsequently directly) we have a fairly complete record of everything he had produced. In most instances we have photographs, many of which were taken a good many years ago when we started our archives.

LONGHI ON BROADWAY was sold by us to Mr. William Lane of Leominster, Massachusetts, but we have two of the "Homage to" so-called posters in our possession and those referred to specifically in addition to LONGHI - JOHN MARIN and CHARLES DUNCAN -- were presented by O'Keeffe to the Yale Library together with several others which she had retained. As a matter of fact, we purchased all those that we have and have had from O'Keeffe directly, as she had the entire collection and other paintings in oil, which were also purchased by us, with the exception of those she presented to several museums listed by Stieglitz originally - the Metropolitan, Art Institute of Chicago, Philadelphia Museum and Fisk University - and, as I stated before, to Yale, which also was given all the letters, catalogs, etc. which were the property of Stieglitz. That would be the best source for further information, but I am sure you have already covered the material there, although you evidently were under the impression that we had the Marin and Duncan portraits here.

Consequently, I would suggest that you communicate with Yale for the transparencies of the "Homage" portraits in their collection and with Mr. Lane for LONGHI ON BROADWAY. The two we own have no specific names as even O'Keeffe could not recall the names of the persons honored - and I have not had an opportunity to check at Yale. I am ordering photographs of these two and they will be sent to you for your information.

If you plan to be in New York in the near future, I would suggest that you come in to look through our record books of photographs - both of oils and watercolors which we have sold or which I have retained for my personal collection.

Because we are not a subsidized educational institution, we cannot possibly honor all the requests we receive from scholars, museum curators, etc. as it would require a large additional staff to handle so much material. However, as I mentioned before, if you wish to leaf through our books, we will be glad to cooperate with you in your project - but this would have to be

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Mrs. David H. Miller

610 East Birch Avenue, Milwaukee, Wisconsin 53217

February 8, 1967

Dear Mrs. Halpert:

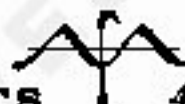
I have in my possession a watercolor by William Zorach, which was part of the collection of the late Alfred Sessler, noted Wisconsin artist.

I talked to Miss Brown at the Milwaukee Art Center, and she suggested that I contact you to determine its value. I don't particularly like the work, so am interested in selling it if it has value.

I would appreciate any suggestions you have for me to follow through with this.

Sincerely yours,

Anneta H. Miller
Mrs. David H. Miller



February 16, 1967

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David M. Solinger

Eloise Spaeth

James Johnson Sweeney

Elizabeth Thaw

Evan H. Turner

Hudson D. Walker

John Walker

John W. Warrington

Bernice McIlhenny Wintersteen

DIRECTOR

Roy Mayer

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

As you know, The American Federation of Arts is planning to circulate an exhibition entitled AMERICAN PAINTING: THE 1940's (#67-14), from May, 1967 through May, 1968. Co-sponsored by the Cultural Affairs Committee of The University of Georgia and A F A, the exhibition was selected by Lamar Dodd and William D. Paul, Jr. of the Department of Art, The University of Georgia. A handsome, illustrated catalog with an introductory essay by Dr. Lester Walker of The University of Georgia will be published by A F A. The exhibition will open at The University of Georgia on April 19th in conjunction with an important conference on the arts.

Mr. Paul has informed us that you have generously agreed to lend the following nine paintings:

SPOTTED YELLOW
CAPE SPLIT, MAINE
HANDS ASCENDING
ACROBATS
ABSTRACTION #2
LANDSCAPE WITH A
SINGLE CLOUD
DRAMA - HALLOWEEN
PARTY
PIECE OF WOOD #2
SUMMER FLOWERS

by Arthur G. Dove
by John Marin
by Abraham Rattner
by Max Weber
by Clayton S. Price
by Marsden Hartley
by Jacob Lawrence
by Georgia O'Keeffe
by Horace Pippin

Enclosed are our loan agreement forms. The grey copy of the form is for your file; the brown copy should be filled in, signed and returned to us. A prepaid self-addressed envelope is enclosed for your convenience.

(continued)

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JACOB SCHULMAN
87 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

February 11, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
Ritz Towers
New York City

Dear Edith:

We sincerely regret that we will
be unable to attend the preview reception
and cocktails for Monday, February 13, on
the occasion of the exhibit of George L. K.

Many thanks for your invitation.

With kindest regards, I am

Sincerely,

Jack

JS:KB

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searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
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February 15, 1967

Miss Louise Ferrari
3711 San Felipe Road
Houston, Texas

Dear Miss Ferrari:

As you were advised, we received the entire consignment from you on February 9th.

Among the paintings returned was one entitled WINTER SCENE priced at \$550. No doubt you got word to the effect that this painting was badly damaged and I am writing in the hope that you will report this promptly to your insurance broker as the painting is badly scratched in several areas and is flaking as a result. As soon as some representative of your insurance company examines this painting, we will obtain an estimate from our restorer indicating what work is required to repair the painting and what the charges will be.

Would you therefore be good enough to communicate with your broker, who will no doubt appoint someone from New York to examine WINTER SCENE before it is sent to the restorer.

I hope to hear from you very promptly.

Sincerely yours,

EOH/tm

February 18, 1967

Mrs. J. Lee Johnson III
1209 Washington Terrace
Fort Worth, Texas

Dear Mrs. Johnson:

As you may recall, I wrote you a good many months ago stating that the Baskin BIRD - ON THE THEME OF GOYA had been promised tentatively as a gift to a museum and was therefore not available for sale.

Subsequently, I changed my mind because a collector presented a huge group of paintings, drawings and sculpture to a neighboring museum, including a large group of pictures by Baskin. Therefore, I am writing to ascertain whether you are still interested. The dimensions are $25 \frac{3}{4} \times 39 \frac{1}{4}$ " and I am putting a very special price (low) on it for you in the form of an apology.

May I hear from you in either event? I hope that when you are next in New York I will have the pleasure of seeing you at the Gallery.

Sincerely yours

RGH/tm

1500.-

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

602 N. Wittenberg Avenue
 Springfield, Ohio
 February 20, 1967

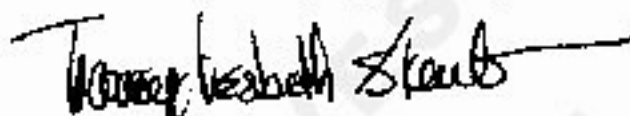
Ms. Edith Halpert, Director
 The Downtown Gallery
 465 Park Avenue
 New York, N.Y.

Dear Ms. Halpert:

Thank you so much for your letter of February 18, inviting me for an interview with your gallery. I am looking forward to the opportunity of meeting you, and will contact you upon my arrival in New York on March 20th.

Thank you again for your interest in and consideration of my qualifications.

Sincerely yours,



Nancy Liesbeth Staub

February 3, 1967

Mrs. Morton Kaplan
P. O. Box 49025
Los Angeles, California 90049

Dear Mrs. Kaplan:

As you requested, I am supplying below the current valuation for insurance purposes of your John Marin watercolor.

FISHING SMACKS, DEER ISLE, MAINE, 1928 17x13" \$7500.

Sincerely yours,

BOH/tm

ZCZC PSX2983

PARIS 24 25 1517

LT

MRS HALPERT THE DOWNTOWN GALLERY 465 PARK AVENUE NEWYORK

PLEASE GIVE ALL OTTESEN PAINTINGS TO MR DEVERNAY WHO IS PREPARING

ONEMANSHOW FAITHFULLY GRILICHES

Galerie Coord

COL 465

1967 FEB 25 AM 10 13

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNIVERSITY OF COLORADO
BOULDER, COLORADO 80302

DEPARTMENT OF FINE ARTS
JAN VON ADLMANN
CURATOR OF EXHIBITIONS

IN REPLYING PLEASE ADDRESS
FINE ARTS BUILDING 104

February 8, 1967

Downtown Gallery
465 Park
New York, New York

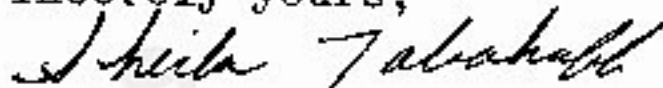
Dear Sir:

The University of Colorado Fine Arts Department is planning its 20th Annual Summer Exhibition, June 7 through August 15, 1967. In the past we have generally surveyed developments in painting on the East and West Coasts, but this year we intend to stage a large exhibition of Contemporary Drawings, 1960-1967.

We are acquiring drawings on loan from galleries in Los Angeles and New York in order to get a representative cross section. The collection would be greatly enhanced by drawings of Paul Cadmus and Ben Shahn. We hope that you will be able and willing to furnish one of each for the summer exhibition.

The University of Colorado would, of course, cover all costs and insurance involved. We would appreciate hearing from you at your earliest convenience.

Sincerely yours,



Sheila Tabakoff
Assistant to Curator of Exhibitions

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 15, 1967

Miss C. Cook, Secretary
The Leicester Galleries
4 Audley Square
London W1, England

Dear Miss Cook:

Your letter of February 9th together with an invoice came to us as a complete surprise - after a year and nine months have transpired.

When the exhibition was arranged, the understanding was that all expenses involved would be borne by The Leicester Galleries - the usual procedure in all consigned exhibitions. However, because I became ill shortly after, I did not follow through on the charges we had paid in connection with the show requested by Mr. Brown. Among our papers, which will have to be located by the bookkeeper on her return from a short vacation, I recall those showing that we had paid some unexpected charges for clearing the objects returned to us. Also, as I recall, there were some deductions for frames and other details.

I agreed that it was a most unfortunate experience for both The Leicester and The Downtown Galleries and I might add that it was the first of its kind in our entire experience. Two years prior to this show we sent a number of paintings and drawings to The Waddington Gallery, which actually paid all the expenses involved and also a considerable sum involving sales effected by them.

I am sure that your letter and invoices were sent to us by error and am therefore returning them to you.

Please remember me to Mr. Brown and to Mr. Phillips.

Sincerely yours,

EGH/tn

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ira Spanierman

30 EAST 78TH STREET
NEW YORK, N. Y. 10021

TR 8-7085

February 24, 1967

Miss Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Edith:

When are you going to come up and have
lunch with me?

Your true love,

Ira Spanierman

THE CONTEMPORARIES

882 MADISON AVENUE • NEW YORK, N. Y. 10021
TEL. TRAFALGAR 9-1080

17 February 1967

Downtown Gallery
465 Park Avenue
New York, New York 10022

Consigned @ 40% commission to consignee: 20 color lithos by Rattner

"Why" (1966), Nos. 31 thru 35/100

"In the Valley" (1966) Nos. 31 thru 35/100

"Blue and Purple" (1966) Nos. 31 thru 35/100

"Landscape with Figures" (1966) Nos. 31 thru 34/100 & No. 50/100

Selling price \$175.00 each

Net to us: \$105.00 each

Delivered 3 Dec 66.

per:
William Kennedy

Dear Mrs. Halpert,

I can offer the above prints to you and only to you at a special price of 60.00 each, if you're interested, in purchase.

Best regards,
William Kennedy

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M
Dr. Richard A. Shwalsb

17 WEST BLACKWELL STREET

DOVER, NEW JERSEY

FOXGROFT 8-0190

*ded. be
put 1/2*

PRACTICE LIMITED TO ORTHODONTICS

February 17, 1967

Dear Mrs. Halpert,

✓
Thank you for your letter. As I will be away for the next two weeks I will be unable to make an appointment with you (which I would very much like to do) in order to see the photograph book you mentioned. I am enclosing a check for \$175.00 as payment for the serigraph of Gandhi. Will you please hold it for me until I can pick it up in person.

With best regards, I am sincerely,

Dr. Richard A. Shwalsb

Dr. Richard A. Shwalsb

P.S. As this letter is written I have still not received the Three Pennies drawing but have made arrangements with Railway Express to hold it until I get back.

RAS/lr

Enclosure

→ shipped 2/17

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

JAY R. WOLF

Dear Edith,

As I told you in the gallery, my *Fine Arts Floater* must be renewed so I am checking on the value I should place on certain paintings. One of these is my John Marin.

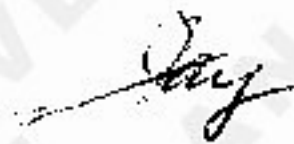
The picture is called *SEA FANTASY*; and the date is 1942. It is a watercolor, 12½ x 10 inches. The Downtown Gallery number is 42/10.

At the moment this painting is insured for \$1250. Is that enough? If not, would you be kind enough to tell me what it should be insured for.

I know how many requests of this sort that you get, so I apologize here and now for adding to the list. If you can find the time to answer this very boring letter, I would be most grateful.

Trust you are feeling better every day (though, I full well know, requests of this kind don't help very much!).

Affectionately,



26 East 63rd Street
New York City 10021
25 February 1967

\$3000 +

LAW OFFICES
KUTAK, ROCK & CAMPBELL
616 OMAHA NATIONAL BANK BUILDING
OMAHA, NEBRASKA 68102

ROBERT J. KUTAK
HAROLD L. ROCK
WILLIAM G. CAMPBELL
JAMES F. KASHER

AREA CODE 402
342-7966

February 23, 1967

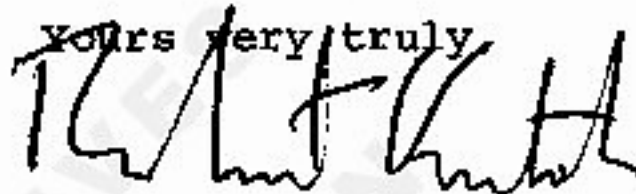
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

My check for the two Shahn prints (invoice number 11039)
is enclosed.

The statement indicated that the works will be sent
directly from the artist. They will be acknowledged, as
requested, when received.

Yours very truly



Robert J. Kutak

RJK:kcj
Enclosure

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Yale University Art Gallery

Andrew Carnduff Ritchie, Director

1111 Chapel Street

Box 2006, Yale Station

New Haven, Connecticut 06520

February 14, 1967

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

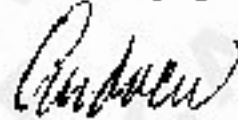
Dear Edith:

Thank you for your letter of January 21.

The only artist whom you represent who is included in the bequest we received from Miss Edith Wetmore is John Marin. Although we have the original invoices for some of Miss Wetmore's collection, we do not have the Marin one. It is a watercolor entitled Mesaux, executed in 1908, measuring 13-1/4 x 15-3/4. Perhaps this will help you to identify it if it was purchased from your gallery.

With all best wishes,

Sincerely yours,



Andrew C. Ritchie
Director

ACR/dmh

*P.S. I'll come, I'll come again
and hope to see you sometime
before we all break away for
the summer. A.*

February 21, 1967

Mr. James A. Ferine
1 Remsen Road
Yonkers, New York

Dear Mr. Ferine:

We are in receipt of your letter addressed to the
Edith Gregor Halpert Foundation.

As this is a very small private foundation, we are
in no position to advise you on the approaches to
receiving a grant or fellowship.

I am sorry not to be more helpful.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Trinity Cathedral in Newark

24 Rector Street - Newark 2, New Jersey - Market 2-4306

The Very Rev. Leslie L. Laughlin, Jr.
Dean

482-5579

Feb. 11th

Dear Mrs. Halpern:-

I am enclosing a
cheque for \$630.00 for
the pair of birds.
They are beauties and
I look forward to putting
them in our living room.

I would appreciate it if
you would include a
note stating anything you
know about their origin.

Friends of The Corcoran

Official Ballot

February 17, 1967

Please check your selection and sign below.
Members only may vote.

- () Jules Olitski: "Pink Alert"
- () John McLaughlin: "Number 14"
- () Ludwig Sander: "Manongahela"
- () Joe Raffaele: "Eyes, Mouth, Fish; Canyon; Operation; Watch"
- () None of the above; would prefer to have the Acquisitions Committee present another selection at a later date.

Signed _____

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 18, 1967

Mrs. Dorothy Johnson
University of Maryland
Fine Arts Gallery
College Park, Maryland

Dear Mrs. Johnson,

Enclosed please find Mrs. Halpert's list of corrections, together with our consignment forms, which supersede those of January 25th. In particular note the corrected credit lines.

Sincerely yours,

Howard Rose

February 25, 1967

Mr. Jacob Schulman
97 North Main Street
Gloversville, New York 12078

Dear Mr. Schulman:

As Mrs. Halpert is out of the Gallery today and I can already see the volume of mail accumulating for her, I am taking the liberty of answering your letter in her stead.

The Kuniyoshi painting which Mr. Evans had on approval a good while back was subsequently sold to a collection in Kansas. Sorry.

Come see us soon.

Sincerely yours,

Tracy Miller

rise to publishing information regarding sales transactions, statements are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 16, 1967

Mr. William D. Paul
Department of Art
University of Georgia
Athens, Georgia 30601

Dear Mr. Paul:

This morning we phoned Mr. Kuchel of the American Federation of Arts, requesting the forms and also a list of the museums on the itinerary. Evidently the list is not complete, but based on the four names he submitted I fear that I must report a change of heart.

I was so taken with you and your response to the examples I showed you that - as you no doubt observed - I picked the cream of the crop, most of which are in the Gallery's or my personal collection, indicating that they are not for sale, but retained by us for special exhibitions such as the Smithsonian Institution's ROOTS OF ABSTRACT ART IN AMERICA and individual museums which organize "educational" shows such as you contemplate. When I read that the St. Petersburg Museum and Bacardi Imports and the Fire House Gallery are included I realized that there is no alternative but to withdraw from this project other than the University of Georgia. Syracuse is okay with me but certainly not the three I mentioned (under any circumstances) and possibly there might be other inclusions and exclusions when we obtain the final list.

I deeply regret disappointing you, but I am sure you will agree that the choice of institutions, ratio-wise, is not up to the standard of the work.

I suppose I should have insisted on the list before teasing you and taking up so much of your time. I hope that I will have the pleasure of seeing you again in the near future. I so enjoyed meeting you.

Sincerely yours,

EGH/tm

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Mrs. Lawrence M. Levine
3990 Beechwood Avenue
Cincinnati, Ohio 45229

February 4, 1967

Dear Mr. Shahn,

Some years ago in a print show at the Cincinnati Art Museum there was a print of yours called WINTER WHEAT. I have looked for it in many galleries and in many cities, and have never again been able to find it.

Downtown Gallery tells me that it is out of print and there is no way of their knowing how or where I might get one.

For years now I have carried the bright and clear memory of it -- I recall it very frequently with joy and with real affection.

I realize you can hardly know of availability of all of your works, but if you know of anywhere that I might find this one I would be most grateful.

Appreciatively,

Helen J. Levine
(Mrs. Lawrence M. Levine)

February 20, 1967

Dear Edith,

Please don't bother to apologise for misplacing the original letter. I do this constantly lately, and it makes me feel better to know that others do likewise!

Below are the paintings for which we would like insurance valuations and missing data:

Davis	100. Ivy League	Serigraph	6 x 9	
Davis	450. - <i>Robert Rauschenberg</i>	Serigraph	9 x 12 1/2	
Bel	1000 River Mouth	oil	38 x 50	1961 - 11
Dave	5500 Spring	oil	18 x 24	1944 - 59 - 2000
3500. Kuniyoshi	550. Sister Act	oil/crayon	29 x 28	1951 - 400
Kuniyoshi	2000 Spotted Cow	watercolor	7 1/2 x 11	1919 - 60 - 750 -
Marin	3500 Stonington, Deer Isle	w/color	13 1/2 x 16 1/2	1927 - 60 - 1200
Marin	4500 From Cape Split	w/color	16 x 20 1/2	1938 - 60 - 1500 -
O'Keefe	6000 From The Plains	oil	27 x 23	1910 - 60 - 1500 -
O'Keefe	3500 Abiquiui Trees	oil	10 x 12	1953 - 50 - 600
Hattner	6500 Man Reading Paper	oil	38 x 32	1938 - 70 - 600
Shahn	4000 Girl Skipping Rope	oil	15 1/2 x 23 1/2	1943 - 70 - 1700
Shahn	1000 Two Women	tempera	10 1/2 x 12	1937 - 55 - 700 -
Shoeler	2000 Architectural Cadences	a/screen	6 x 9	1984 - 77/100 - 60 - 5500
Shoeler	3000 California II	tempera	5 1/2 x 8 1/2	1963 - 57 - 400
Shoeler	4500 Hex Signs	tempera	7 1/2 x 10	1958 - 58 - 1000
Shoeler	4000 Red Against White	tempera	6 x 5	1957 - 58 - 1000
Shoeler	1500 On A Shaker Theme	oil	22 1/2 x 28 1/2	1957 - 58 - 3000
* Sipert	700 The Denial	watercolor		1957 - 750
Weber	5000 Woolverth Bldg.	oil	12 1/2 x 17 1/2	1912 - 1200 - 50
Weber	4500 Afternoon Repast	gouache	23 1/2 x 18	1924 - 50 - 2000
Weber	6000 The Bust	oil	25 x 31	1958 - 58 - 1000
Sorach	2000 Awakening (Africa)	bronze	11 1/2" L	1960 what number?
* Bass	700 The Survivors	bronze		1961 unique
Levine	10000 Benediction	oil	29 x 38	1951 2 - 1800 -

Can you correct any obvious errors in identification?

The Shahn tempera "Two Women" was sold to Hugh Stone and is on "extended" loan to us. We aren't even sure of the name and there is no date. I think it was one of the Sacco-Vannetti's.

We miss seeing you and really plan to go to New York in April. Ski season will be over for sure, and we promise to let you know when we're coming so that you can have dinner with us and catch up. It really distresses us to see you looking so tired. Please make time for a brief breather and the hell with the gallery while you revive yourself.

Fondly,

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Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania

Zip: 15213
(412) 621-7300

February 16, 1967

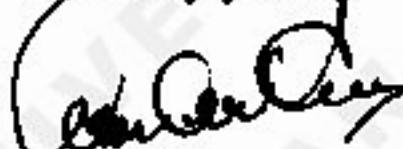
Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

With the closing of the exhibition Three Self-Taught Pennsylvania Artists at the Corcoran Gallery of Art on February 19, I would like to thank you once again for the loan of your paintings by Edward Hicks and Horace Pippin. We have been especially grateful for your willingness to part with them for so long a time. This has meant a great deal to us and to the visitors to the exhibition, many of whom have written to express their appreciation.

We are making every effort to have the pictures returned to you as quickly as possible. The Trustees of the Museum of Art join me in sending our thanks for your generosity.

Sincerely yours,



Associate Director

LAA:1

February 14, 1967

Mrs. Marcia Tucker
7 West 8th Street
New York, New York

Dear Mrs. Tucker:

I regret that we have no spare copies of the
catalog of the 1962 exhibition entitled ABSTRACT
PAINTING IN AMERICA 1903-1923. However, we do
have a copy here at the Gallery and since you
live here in the city, you may certainly come
in and study the catalog on the premises.

It would probably be a good idea to phone ahead
and let us know when you are coming.

Sincerely yours,

Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Please sign enclosed papers in ink on line marked X and return in enclosed addressed envelope.

Your signature must be as it appears on the proof of loss.

If more than one insured, each should sign as name appears on proof of loss.

Please acknowledge signature before a Notary Public only on the proof of loss.

GENERAL ADJUSTMENT BUREAU, INC.

When your policy was issued - or if assigned with your consent, when such assignment was made and consented to - insured was the sole, absolute and unconditional owner of the property described and no other person or persons had any interest therein either as mortgagee or otherwise, no incumbrance of said property related or has since been made nor has there been any change in the title, use or possession of said property except:

SPECIAL WARRANTIES

THE ACTUAL CASH VALUE of above described property at the time of said loss was \$ 12,000.00

THE ACTUAL LOSS AND DAMAGE to above described property as a result of said loss was \$ 185.00

THE TOTAL INSURANCE covering above described property including this policy and all other policies (whether valid or not), binders or agreements to insure was at the time of said loss \$ 10,000.00

INSURED HEREBY CLAIMS OF THIS COMPANY and will accept from this Company in full release and satisfaction in complete settlement of all claims under this policy the sum of \$ 185.00

In consideration of the payment to be made hereunder, the insured does hereby subrogate to said insurer all right, title and interest in and to the property for which claim is being made hereunder, and agrees to immediately notify said insurer in case of any recovery of the property for which claim is being made hereunder, and will render all assistance possible in any endeavor to recover said property. Insured also agrees to turn over to said insurer, any such recovery which may be made, or reimburse said insurer in full to the extent of the payment for such property which may be recovered.

The said loss was not caused by design or procurement on the part of the insured or this agent; nothing has been done by or with the privy or consent of insured or this agent, to violate the conditions of the policy, or render it void; no articles are mentioned herein as in annexed schedule but such as were interested in the loss and insured under this policy, and belonged to the insured at the time of said loss, no property saved has been in any manner concealed, and no attempt to deceive the said insurer as to the extent of said loss, has in any manner been made.

Any other information that may be required will be furnished as call, and considered a part of this proof.

It is expressly understood and agreed that the furnishing of this blank to the insured or the assistance of an adjuster, or any agent of the insurer in the making of this proof, is not a waiver of any rights of said insurer or of any of the conditions of this policy.

Witness 3 at Washington D.C. 3rd day of February, 1967 District of Columbia State of D.C. County of

Personally appeared before me, the day and date above written Marjorie Zepher, sign of the foregoing statements, who being by me duly sworn, made solemn oath that the matters contained in the foregoing statements by him subscribed are in substance and in fact

February 18, 1967

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
Box 2006, Yale Station
New Haven, Connecticut 06520

Dear Andrew:

Many thanks for sending me the information regarding the John Marin watercolor formerly in the Wetmore collection. Since we have become the information bureau for all the young curators and especially so for students who are writing theses toward their degrees, we try to have as much information as possible so we do not have to add personal research projects to the service we contribute. One of these days I plan to write to the Board of Education for a subsidy to compensate us for the time we expend with the young generation, which prefers to get its information without referring to the public archives and literature.

I have been very curious about the project you undertook in connection with the curatorial training, which the Ford Foundation inaugurated a few years ago. I still remember the afternoon you arrived with a group of students - an experience I enjoyed immensely.

I do hope you will pay me a visit before summer and will be doubly pleased if Jane accompanies you.

My best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 25, 1967

Mr. William D. Paul Jr.
Department of Art
The University of Georgia
Athens, Georgia 30601

Dear Mr. Paul:

I am enclosing a copy of my letter addressed to the American Federation of Arts and trust that you realize my feelings in the matter.

Indeed, I will be glad to make the pictures available for the University of Georgia if this can be arranged without messing up the overall plans. I just wanted to let you know that I have "earmarked" these for you and trust that some arrangement can be made accordingly.

Best regards,

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Jack Jungmeyer, Jr.
16190 Royal Oak Road
Encino, California 91316

Feb. 7, 1967

Mrs. Edith G. Halpert
465 Park Ave.
New York, New York 10022

Dear Mrs. Halpert:

Thank you so very much for your generous reply to our request concerning the Ben Shahn. Mr. Jungmeyer and I both most grateful.

We expect to be in New York the first part of March for about three days on our way to Europe. We shall most certainly place the Downtown Gallery on our visiting list not only to see the paintings but perhaps to be able to bring you greetings from California.

Best regards.

Sincerely,

Edith Jungmeyer
Edith Jungmeyer

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February 15, 1967

Mr. Roger L. Stevens
745 Fifth Avenue
New York, New York 10021

Dear Mr. Stevens:

Please accept my belated apologies for not having acknowledged the kind invitation to the reception held last Monday evening. I was called out of town unexpectedly and could not get transportation for the return trip on Monday.

Equally unfortunate was the fact that I had to miss the auction the following Monday due to the fact that we had an opening party at the Gallery for the George L.K. Morris exhibition, which opened that evening and by the time the guests left the party it was much too late for the Parke-Bernet auction. I would be glad to make a cash contribution to the Artists Technical Research Institute if you will advise me where a check should be sent.

I hope that you will have an opportunity to see our current exhibition. It will be a pleasure to see you and I think that you will enjoy the Morris paintings and sculptures which are being presented for the first time - all produced between 1964 and the current date.

Sincerely yours,

EGH/tm

February 17, 1967

Mrs. Max M. Salsman
871 Burr Avenue
Winnetka, Illinois 60093

Dear Mrs. Salsman:

Because we receive so many requests from scholars who are either preparing for a lecture or are working on a thesis, we find it impossible to carry out all the demands received. Furthermore, it involves considerable expense on our part to have photos made or prints in cases where negatives are available. Colored slides are a more expensive process and I am sure you will understand that it would be impossible for us to furnish all this material since we are not subsidized as an educational institution or in any other way.

It is customary for the person who requires such material to come to the Gallery, where we make all our books available for the scholar - right on our premises. We have complete records of the work that has passed through our hands or which we still have in our possession, including all the pertinent data in connection with each example. All these records will be given to the Smithsonian Institution eventually, but meanwhile we have them in our files and make them available from time to time to a limited number of people and will be glad to make these records available for you if you can arrange to pay us a visit. I am greatly impressed with your record and hope that this can be arranged. Do let me know.

Sincerely yours,

EOH/tm

P.S. Meanwhile, I am enclosing biographical data on Max Weber.

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[Encl. NCFA 2-24-67]

HUNTINGTON T. BLOCK
INSURANCE

1028 VERMONT AVENUE, N. W.
WASHINGTON 5, D. C.

February 13, 1967

LLOYD'S OF LONDON
FACILITIES

TELEPHONE: 393-2670-1-2
CABLES: HUNTBLOCK

National Collection of Fine Arts
Smithsonian Institution
Washington, D. C.
Attn: Mrs. Zapruder

Re: Damage to Arthur Dove, "October"

Dear Mrs. Zapruder:

We are pleased to enclose herewith claim draft number
89-74-67 of the Aetna Insurance Company in the amount of
\$185.00, in payment of the above loss.

We were glad to be of service to you.

Very truly yours,

HUNTINGTON T. BLOCK INSURANCE

Sydney Allen
Claims Department

1ha
Enclosure

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SUSQUEHANNA UNIVERSITY
Selinsgrove, Pennsylvania 17870

February 15, 1967

Director
Downtown Gallery
465 Park (Ritz Concourse)
New York, New York

Dear Sir:

To inform you of my recent work using twine over frame I am enclosing a photograph for your convenience. Although the black and white photo does not represent the gratifying color effect, I feel the movement, texture and size are well noticeable. The use of twine and its golden hue stands for a distinct American theme related to the harvest; perhaps even romantic from the standpoint of a material used formerly for purposes of utility. Since farm life is on the decrease many spectators find it delightful to see a decorative use of the twine rather than simply put to its familiar use.

I hope the enclosed photograph might serve to inform you of the kind of work I do and if you are interested I would be glad to be considered an applicant for having a show sometime in the future. I have not had too many shows in the past but have spent most of my time experimenting in private developing this wrapping technique. I know your gallery is of high repute and I am taking the liberty of submitting this work so it will be advantageous to your business. I would appreciate a reply at your convenience.

Sincerely yours,



George R. Bucher
Associate Professor of Art

GRB:sf

Enclosure

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954 Herford Drive
Akron, Ohio
February 3, 1967

The Downtown Gallery
465 Park Ave. (57 St.)
New York

Dear Sirs:

We would appreciate it if you would send us Catalogues or listings of any works you have by William Zorach.

We would also like to have any Catalogues you may have of drawings and graphics of other artists.

Thank you so much.

Truly yours,
(Mrs.) Phyllis J. Rogers

Please send to:

Mr. and Mrs. William Rogers
954 Herford Drive
Akron, Ohio - 44303

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23 Arrow Street
Cambridge
Massachusetts 02138
617-491-7200

GEOMETRICS INC.

Architects, Engineers
Urban Design, Industrial Design, Research and Development

Feb 27

Dear Editor

Yrs of Feb 24 ..

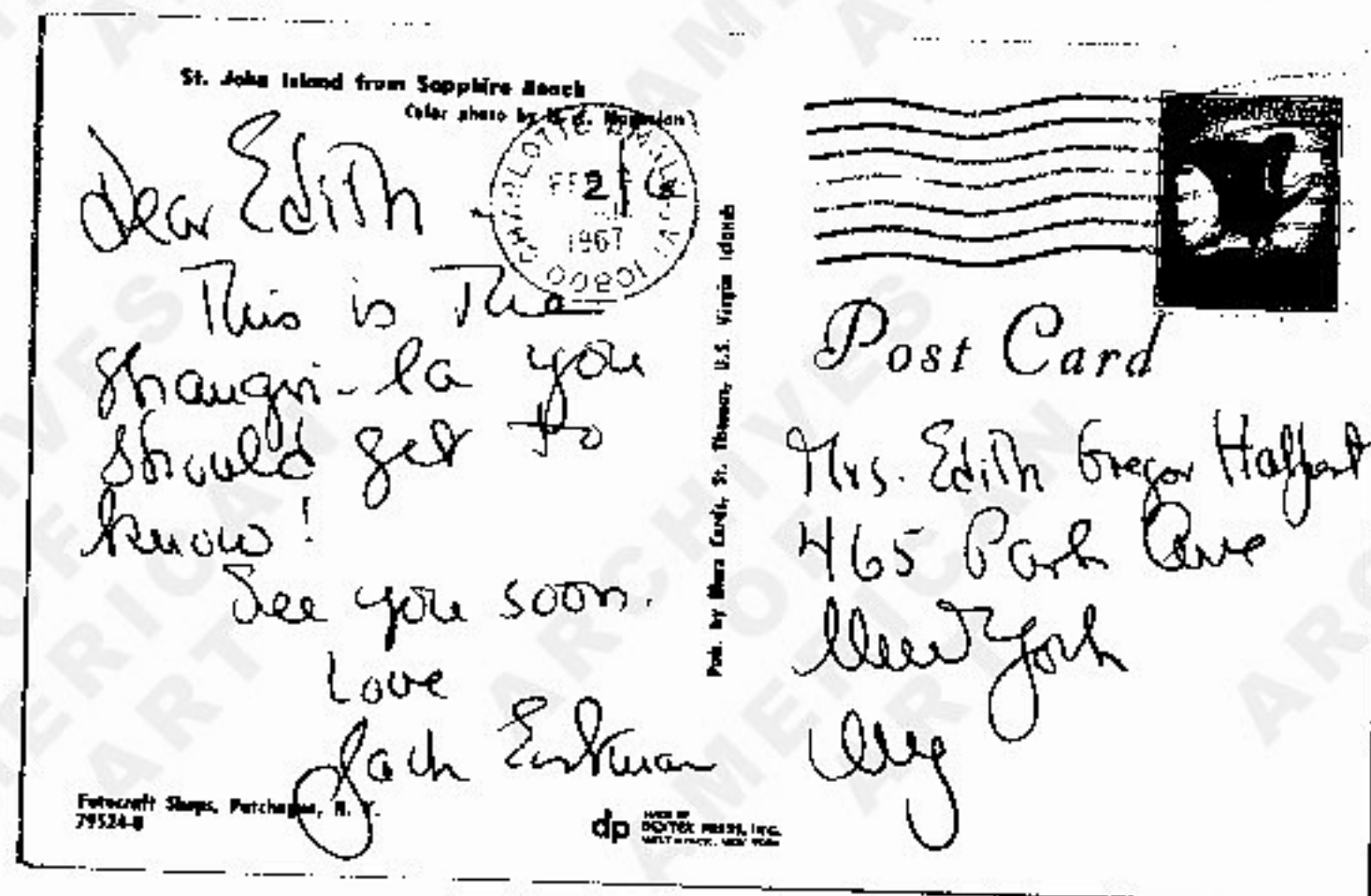
I am sorry. "Factory Chimneys" is away @ the doctor's and will not be available so soon. It is partially my own fault for procrastinating — the last time the picture was lent (I am afraid it was to you) it was taken from its frame, put back touching the glass, & the dust seal not replaced. (I had given no permission for anything of the sort.) I have been worrying about it ever since, but have only just gotten up the courage to send it off and have it tended to. In any case do try and give me a little more notice next time.

William W Ahern Heyward Cutting Peter Floyd William H Wainwright David D Wallace
Leslie Moore associate

Yrs ever Heyward

P.S. Am off to foreign parts Thurs — will sadly not be back by Tues Morn — all good wishes to

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February 18, 1967

Miss Gertrude Asidar
200 Jackson Avenue
Fairfield, Conn. 06604

Dear Miss Asidar:

It was very considerate of you to send the copy of the Zorach letter. This is being turned over to the family to be included in the biography which is planned for publication next year.

The next time you are in New York, do come in to the Gallery, where you will see some of Zorach's latest work. A catalog of his show is enclosed.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 13, 1968

Pratt Center for Contemporary Printmaking
831 Broadway
New York, New York

Attention: Mrs. Kwartler

Dear Mrs. Kwartler:

We have contacted you on several occasions with regard to the return to this Gallery of the Ben Shahn silkscreen ALL THAT IS BEAUTIFUL. Our last word from you was that the print was on exhibition in Mexico and would be returned to us in January 1968.

As we are very low on Shahn prints in our current inventory, we need that one urgently. Would you be good enough to see that it is returned to us promptly.

Many thanks for your cooperation. Incidentally, we notified you in October that, should their be a purchaser for the print, the current price is \$350.

Sincerely yours,

Tracy Miller

*in S.G. to June
per phone
2/15/68*



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February 9, 1967

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Thank you very much for your letter of January 19, and your interest in our search for a sculptor. I didn't hear from Mr. Pattison, so apparently you were correct in assuming that he doesn't wish to dilute his energies with teaching.

I have been very fortunate in finding a sculptor who, because he builds very large constructions, needs our landscape as much as we need his talents; Charles Ginnever, who shows at Park Place.

Again, thanks for your help.

Sincerely,

David Rohn
Art Department

DR:dk

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TO EH

DATE 2/24 TIME _____

*** While You Were Out ***

☐ MR.
☒ ~~MRS.~~
☒ ~~MISS~~ Dann

OF _____

PHONE NO. PL 2-2850

TELEPHONED <input checked="" type="checkbox"/>	PLEASE CALL THEM <input checked="" type="checkbox"/>
CALLED TO SEE YOU <input checked="" type="checkbox"/>	WILL CALL AGAIN <input checked="" type="checkbox"/>
WANTS TO SEE YOU <input checked="" type="checkbox"/>	IMPORTANT <input checked="" type="checkbox"/>

MESSAGE

February 18, 1967

Mrs. Mary Torr Rehn
63 Cranberry Street
Brooklyn, New York

Dear Mary:

The Gallery has been so hectic this season that I must start every letter with an apology and here I am on my knees asking your forgiveness for not answering promptly.

I was shocked when I read about all your trials and wish I could do something to cheer you up. Meanwhile, accept my deepest sympathy and wishes that the future may be bright. How about making a date with me for dinner some evening at your convenience? We will go to some gay joint and forget our troubles. I would love to see you soon. Do call me.

You probably know that we are planning a show of Arthur Dove's watercolors, which have not been on view before. Bill was here to help me with the selection and it will be a very exciting event, I am sure. Also, a very important one-man exhibition of his collages and paintings is opening on March 13th at the University of Maryland. There will be an imposing catalog and I am sure much excitement. Everyone who has been working with us on the exhibition is wildly enthusiastic and if the weather improves, perhaps I can coax you to accompany me to the museum. It takes less than an hour by shuttle to reach Washington and the University is not very far from the big city. I have also been asked to work with the Museum of Modern Art on a one-man Dove show they are planning for 1968. It is so gratifying to have the continuity of interest in an artist these days when most museums and the public are more concerned with sensationalism than esthetics. I am sure Reds will be pleased and I hope to see her very shortly to pick up a couple of paintings which we want to include in our exhibition. I will call her to make sure that it will be convenient for her and I promise not to tire her.

Do let me hear from you as I would love to make a date for the near future.

My fond regards,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Max M. Salzman
871 Burr Avenue
Winnetka, Illinois 60093

February 4, 1967

Paul Rosenberg and Co.
20 E. 79th St.
New York, N.Y.

Gentlemen:

Re: Max Weber

I would greatly appreciate your assistance in securing color reproductions - slides or cards - of the work of Max Weber and will pay for same if you advise me what is available.

My current research on Mr Weber will be assisted by this material which will also be used in lectures.

In presenting Mr Weber's work to today's public I am also planning to list as much of his work as possible that is available for sale now and would like information which you might have for such a listing. Title, media, size, present ownership, location and where the work was shown, if possible, would go into this list.

Understanding that this request entails work and time on your part, I am enclosing a personal biography to identify myself.

Thanking you very much for your cooperation, I am,

Sincerely yours,

Rosalind G. Salzman

Mrs Rosalind G. Salzman
871 Burr Ave. Winnetka, Ill.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 21, 1967

Mr. Ira Spanierman
50 East 78th Street
New York, New York 10021

Dear Mr. Spanierman:

Enclosed is the missing check, which turned up, having become accidentally attached to some correspondence and filed with it.

Naturally, we are embarrassed and send our deep apologies. In the meantime, we have voided the check as we know you have put a stop payment order on it and will appreciate your courtesy in sending us a suplicate.

Many thanks.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HENRY DREYFUSS & ASSOCIATES

500 COLUMBIA STREET - SOUTH PASADENA, CALIFORNIA 91030 - TELEPHONE (213) 799-7151

NEW YORK OFFICE: 4 WEST 56TH STREET - NEW YORK, NEW YORK 10019 - TELEPHONE (212) 763-4030

HENRY DREYFUSS
WILLIAM F. H. PURCELL
DORIS MARKS

JAMES M. DONNER
NIELS DIFFRIENT
DONALD M. GENARO

February 20, 1967

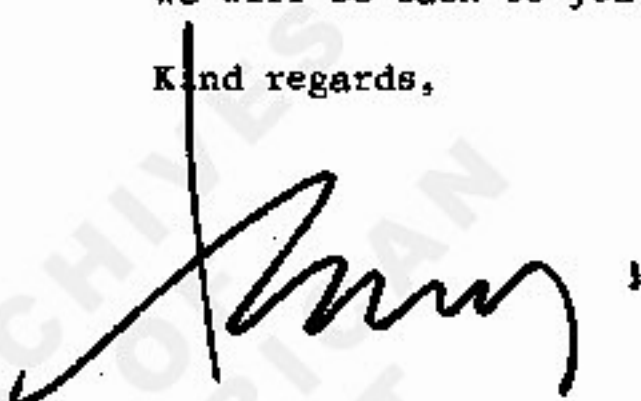
Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Thank you very much for contacting Mr. Pattison. As you will see by the attached, he very promptly sent me some photographs of his work. I like it - in fact very much. However, it shows such a variety of styles, it rather confuses me.

We will be back to you about this if anything develops.

Kind regards,



HD:K
n
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the published 50 years after the date of sale.

BEN G. TAKAYESU
ATTORNEY AT LAW

SUITE 202 / 1943 SOUTH KING STREET / HONOLULU, HAWAII 96814

TELEPHONE 966-926

February 6, 1967

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Re: Isami Doi

Thank you for your letter of February 1, 1967, with regard to the paintings of Isami Doi.

I am enclosing, for your records, a certified copy of a Petition for Ratification and the Order Approving the Petition for Ratification in the Isami Doi Estate.

Very truly yours,


BEN G. TAKAYESU

BGT:hhw

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the published 60 years after the date of sale.

del

AGNES GEORGE DE MILLE
23 EAST 9TH STREET
NEW YORK, N. Y. 10003

February 8, 1967

Dear Mrs. Halpert.

Here is \$200.00 - (Two hundred) more - I have to pay in small amounts because I'm waiting to see what the Internal Revenue boys are going to do to me. Regie gone back there agains and are raising absolute hell.

I would prefer for you to keep the picture for the time being - In about a month

A M E R I C A N A R T

THE DOWNTOWN GALLERY, Inc.

485 PARK AVENUE • NEW YORK, N. Y. 10022
TELEPHONE • PLAZA 3-3707

DATE February 3, 1967 196

11047

NAME Mrs. Edward Shannon,
ADDRESS 2427 Roxboro Road,
Cleveland Heights,
Cleveland, Ohio.
PKG. TO _____ TAKEN ☐
BILL TO _____
CASH ☐ CHARGE ☐ N. A. ☐

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MEDIUM	ARTIST	No.	TITLE	PRICE
Silver	Abbott Pattison	22	<u>C R E D I T I N V O I C E</u> (See #10815) Michelangelo, 1966 Less 10% As Per Credit #10988 5% Sales Tax	\$500.00 50.00 \$450.00 22.50 \$472.50
ALL COPYRIGHT AND REPRODUCTION RIGHTS ON ABOVE RESERVED BY ARTIST OR GALLERY				

PLEASE SIGN AND RETURN

DATE _____

ABOVE WAS RECEIVED IN GOOD CONDITION

SIGNED _____

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

February 9, 1967

Mrs. Edith Halpert
Director
The Downtown Gallery
Ritz Towers Concourse
New York, New York

Dear Edith:

We have at last gotten around to cataloging Broken Objects by Kuniyoshi, which we received as a gift from Allan D. Emil in 1963. I am enclosing herewith one of our artist's blanks which I thought you would be eminently qualified to complete in the absence of Mr. Kuniyoshi. When did you sell the painting to Mr. Emil?

It was great fun seeing you on Friday evening and I hope we can do so again before very long.

Yours sincerely,



Stuart P. Feld
Associate Curator
American Paintings
and Sculpture

SF:eg

due to publishing information regarding sales transactions, attention is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Art Association of Indianapolis

Herron Museum of Art

Herron School of Art

110 East Sixteenth Street

Indianapolis, Indiana 46202

926-5481

February 17, 1967

Joseph Stella
c/o Downtown Gallery
465 Park Avenue at 57th Street
New York, N.Y. 10000

Dear Mr. Stella:

As Chairman of the Painting Department at the Herron School of Art, it is my responsibility to expose the students, as much as feasible, to contemporary trends in painting. This is accomplished by group tours to various museums and exhibitions, a film series, seminars, and lectures and/or criticisms by visiting artists.

I would be very interested in your visiting the School between now and June, as your schedule permits, or even for the next school year (1967-68). Generally, a visiting artist is expected to give a slide talk on his own work in the morning of this one-day visit and to take part in an informal discussion with the advanced students in the afternoon. The School will pay all expenses and is prepared to pay a fee.

Thank you very much for your consideration and prompt reply.

Sincerely,

Robert Berkshire
Chairman, Painting Dept.

RB/bc

Pl address him
Stella died in 1946
look up Whitney Catalog
or his

rior to publishing information regarding sales transactions, galleries are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 23, 1967

PAFA
Mrs. Marjorie Ruben
Peale House
1811 Chestnut Street
Philadelphia, Pennsylvania

Dear Mrs. Ruben:

As I wrote you previously, it was not possible for me to attend the opening of your current show - but I had hoped to receive a catalog, so that we could indicate all the pertinent data in connection with paintings by Demuth, Dove and Marin as well as sculpture by Eli Nadelman that may have passed through our hands. If there is a charge for the catalog, we will be very glad to pay if you will enclose a bill when you mail the catalog. Many thanks and best regards.

Sincerely yours,

BGH/tm

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen
Representative
Israel Museum

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 23, 1967

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*Executive Committee Member

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th St. and Park Avenue
New York, N.Y.

Dear Edith:

Once again I want to extend my very warm thanks on behalf of the America-Israel Cultural Foundation for your gift of the Ben Shahn poster, "This is Nazi Brutality".

This poster will serve as an important reminder and it is already on its way to the Israel Museum, Jerusalem, for exhibition.

All my best.

Sincerely,

Elaine Graham Weitzen

February 15, 1967

Mr. Thomas Hoving, Director
The Metropolitan Museum of Art
New York, New York 10028

POL
add^{rs} address
level

Dear Mr. Hoving:

As one of the few surviving founders of a Gallery devoted to American Art (established in 1926), I want to express my pleasure at your appointment and acceptance of the post as Director of the Metropolitan Museum - and your interest in what is being shown currently as well as in works of art produced throughout the centuries.

You will note that a good many of the artists on our roster are represented in the Metropolitan Museum collection and I hope that you will honor us with an occasional visit at the Gallery.

Sincerely yours,

EGH/tm

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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PRIVATE MAILING LABEL

Edith Gregor Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

February 17, 1967

Mrs. Marion O. Sandler
1119 Hilltop Drive
Lafayette, California

Dear Mrs. Sandler:

Just a brief note to say that the Broderson is in the air on its way to you now, but that the Zorach sculpture will be a bit delayed. The basemaker at first told me it would be three weeks for delivery of your revolving base, but I got him down to ten days, which means we should be shipping it to you just about the first of the month.

It was good to see you both - though briefly, it seemed to me.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions, sculptures are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 17, 1967

Mr. Thomas Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Tom:

The two photographs you requested are enclosed, neatly arranged so that you may see the profile first. The color slide will follow, as the processing requires considerably more time than for black and white (so the photographer tells me).

I am very pleased that there is special interest in this superb example as I can think of no other place I would rather have it.

I was very much impressed with your current exhibition announcement and would be delighted if you sent me a catalog as the context sounds most interesting and educational (for me).

It was great to see you and I hope that you will have occasion to come to this icy region again soon.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 21, 1967

Mr. Ulrich Vieth
c/o Mr. C. C. Preble
50 Haverstraw Road
Suffern, New York 10901

Dear Mr. Vieth:

Thank you for your letter. We will be pleased to
have you and your group visit our Gallery, but if
the group is large, it is advisable to telephone
ahead and arrange a specific time for your tour.

As we are a commercial Gallery rather than a public
institution, there is no admission fee.

I am enclosing a catalog of our current exhibition.
This will be followed by a show of watercolors and
pastels by Arthur G. Dove - from March 15th to April
8th.

Sincerely yours,

Tracy Miller

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: PLaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

February 23, 1967

Mrs. Dorothy Johnson
12600 Kilbourne Lane
Bowie, Maryland 20715

Dear Mrs. Johnson:

I have just noticed that the loan forms you sent us have a final paragraph to the effect that, unless we notify you in writing to the contrary, you may have any of the paintings, collages, drawings, Folk Art or whatever ~~which~~ we are consigning to you for exhibition rephotographed, sketched and reproduced. I want to make it very clear that the only reproduction privilege we can offer is for your catalog and for press reviews. Under no circumstances may these objects we are lending be used in any other form. Will you therefore be good enough to sign one copy of this letter to the effect that you will honor our request.

Thank you for your courtesy.

Sincerely yours,

EGH/tm

The terms listed above are acceptable to the University of Maryland Fine Arts Gallery, College Park, Maryland.

Edith H. Halpert, Director
Dorothy Johnson

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-1340

February 27, 1967

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

*Pl write to Mrs. Lee to
buy art*

Dear Mrs. Halpert:

At last I am getting through the correspondence which has piled up for many weeks now due to a number of things that have occurred here in Cleveland.

I thank you very much for your interest in helping us add to the modern collection of this Museum and I do look forward to visiting you when I am in New York soon.

Sincerely yours,

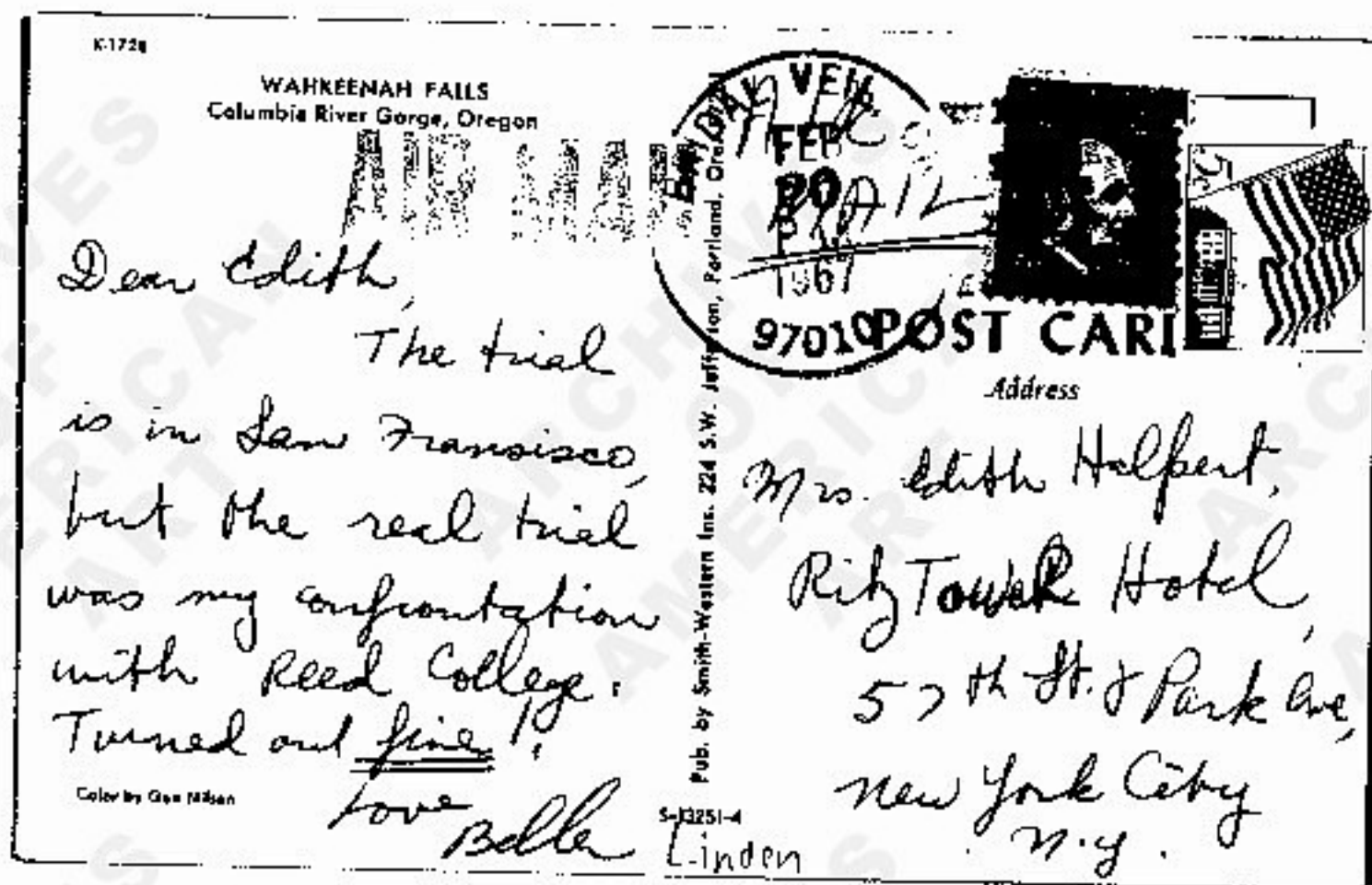
Edward B. Kenning
Edward B. Kenning
Curator of Contemporary Art



ebh:aw

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February 14, 1967

Mrs. Muriel Christison, Associate Director
Krantz Art Museum
University of Illinois
Champaign, Illinois 61820

Dear Mrs. Christison:

As Dr. Weller wrote that you would be taking charge of the matter, I am now writing to let you know that the painting by George L. K. Morris will be shipped to you this week and to suggest that this now be placed on your insurance policy. The title is ABSTRACT COMPOSITION, 1942.

The gift should be acknowledged directly to Mrs. Elsa Schmid Neumann, 10 Newberry Place, Rye, New York.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

February 14, 1967

Mr. Albert S. Roe, Senior Curator
White Museum of Art
Cornell University
Ithaca, New York 14850

Dear Mr. Roe:

We will be shipping to you later in the week the painting by George L.K. Morris entitled ABSTRACT COMPOSITION, c. 1940 and would suggest that this now be placed on your insurance policy.

The gift should be acknowledged directly to Mrs. Elsa Schmid Neumann, 10 Newberry Place, Rye, New York.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

February 21, 1967

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

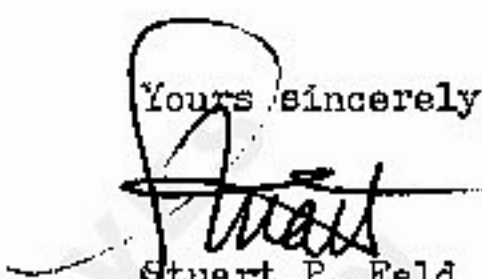
Dear Edith:

I have always thought that the New York branch of the Archives of American Art should be based at the Downtown Gallery, and now I know that I am correct. Thanks so much for the voluminous material on Kuniyoshi and Broken Objects. It is all very, very, much appreciated!

Thanks, too, to you and to Tracy for the list of American paintings and sculpture in European collections. I'm adding that to my growing file on the subject.

I hope to see you soon.

Yours sincerely,


Stuart P. Feld
Associate Curator
American Paintings
and Sculpture

SF:eg

For publishing information regarding sales transactions, see the Archives of American Art website. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I would also like to
hear further about the
silboos and tobacco
pictures.

It is a pleasure
to know you and to
be able to obtain such
handsome works of art.

Sincerely,

AF16

Lillian Langlin

and company of 1014 E. 1st St.

placed in a Mr. Clark in town. And as to the
interior of the house, I have seen it and
it is very nice and much of it is very
it is a design to make much more of "Sunday, 10/10/10"
The artist's name:

February 18, 1967

Mr. William H. Gerdts, Gallery Director
Department of Art, University of Maryland
College Park, Maryland

Dear Mr. Gerdts:

While working on our forthcoming exhibition of water-colors (and a few pastels) by Arthur Dove, it occurred to me that we should prepare the collages which you selected before you arrive to pick them up - next Saturday. Also I happened to think that a number of paintings were chosen and perhaps it would be a good idea to have the latter, which are much larger in dimension, packed by Santini or Sudworth and shipped to the University in the routine manner, so that you would have sufficient room and more safety for the fragile items. Won't you let me know whether this idea appeals to you. If so, it might be wise to have the pick-up mid-week so that the paintings could reach you simultaneously with the Dove collages. Also, please remember that the parking regulations forbid any deliveries and pick-ups on the Park Avenue side and limit you to the entrance at 113 East 57th Street.

We look forward to seeing you on Saturday and would suggest also that you give us some idea of the approximate time you plan to arrive. Until then, best regards.

Sincerely yours,

EGH/tm

Marin	PERTAINING TO WEST NEW JERSEY #1, 1950 Oil 15x20"	\$12,000.
	PROSPECT HARBOR, MAINE, 1952 Oil 17x13"	10,000.
	SHOWERS, 1918 W.C. 15x12"	4000.
	CIRCUS LIONS IN RING, 1941 W.C. 10½x8½"	2000.
	SUNSET, CAPE SPLIT, MAINE, 1943 W.C. 16x 5 3/4"	1500.
	RELATED TO THE SEA, 1944 W.C. 20x15"	3500.
	SACCO FALLS, MAINE, 1950 W.C. 11½x8½"	2750.
Morris	JERSEY NOCTURNE, 1962 Casein 23½x18"	650.
O'Keeffe	FEATHER & BROWN LEAF, 1935 Oil 20x16"	5000.
	RED & BLUE #1, 1916 W.C. 12x9"	3000.
Ottosen	SPACE CONCEPTION #10, 1963 Casein & Metallic 24x18"	300.
Pattison	TOTEM LANDSCAPE, 1965 Bronze	600.
	BOY'S HEAD, 1965 Bronze plaque, polychromed	350.
Shahn	THE SMOKE-FILLED ROOM W.C. 8½x7"	350.
	"VOTE FOR JOHNSON", 1964 Poster	25.
Tseng Yu-Ho	SHAN LING, 1959 Dau1 35x24"	900.
	THE LIGHTS, 1959 Dau1 13½x10½"	450.
Weber	NUDE FIGURES, 1926 Gouache 5x4½"	1800.
Zorach	STANDING GIRL, 1920 Bronze 7½"H.	750.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

812 FIFTH AVENUE
NEW YORK, N. Y. 10021
TEMPLETON B-2369

February 16, 1967

Gentlemen:

I shall not be able to
send you a payment
in March because
I am going on a
6-7 weeks trip.

Therefore, I am enclosing
another check today.

Very truly yours,

W. E. Smith

Re: Zorach: The Actress

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 15, 1967

Mr. Ira Spanierman
50 East 78th Street
New York, New York 10021

Dear Ira:

As I advised you, your check made out to me for the Alexander Brook painting disappeared and I trust that you stopped payment on it immediately after my secretary phoned you.

Now, with the computer system, the monthly statements arrive on various days of the month and if yours has reached you as mine did, please check and make sure that it did not clear. If the latter, please send me a duplicate at your convenience.

Best regards.

Sincerely yours,

EGH/tm

P.S. From your ads, I gather that you have already sold the Brook, as his name does not appear in your last two ads.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DINNER IN TRIBUTE TO S. HUROK

Chairman: Anthony A. Bliss
Co-Chairman: Marian Anderson

Monday Evening, May 15, 1967

Grand Ballroom, The New York Hilton

February 27, 1967

Dear Mrs. Halpert:

We are delighted that you have joined the Honorary Committee for the Dinner Ball in honor of S. Hurok, which will be held on May 15th at the New York Hilton Hotel. Certainly, you will rejoice to learn that hundreds of distinguished people have responded, all eager to pay tribute to this extraordinary man.

We expect this will be one of the most colorful events of the year, a truly glamorous occasion. Mr. Hurok commands the affection and respect of artists and patrons of the arts from all over the world. We look forward to a marvelous evening.

To assist us in formulating plans for the Dinner Ball, we would appreciate it if you will attend a Cocktail Meeting in the Belasco Room of Sardi's Restaurant, 234 West 44th Street, beginning at 4:30 P.M. on Wednesday afternoon, March 22nd.

For your convenience, a reply card is enclosed. We do hope you will be able to be with us.

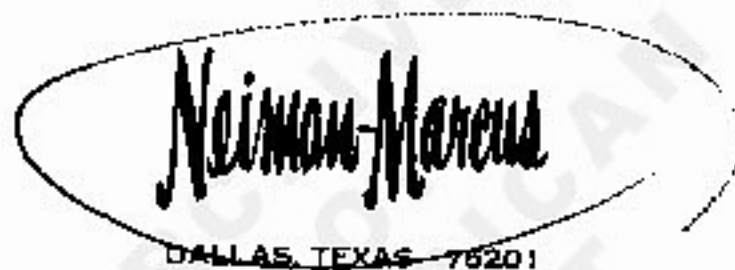
Sincerely,

Anthony A. Bliss

Anthony A. Bliss

Marian Anderson

Marian Anderson



DALLAS, TEXAS 75201

February 7, 1967

Miss Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Mr. Stanley passed me your memo of January 12th relative to the sum of \$6,000 paid by Neiman-Marcus as a result of the Folk Art Exhibition of 1963. I believe that this was a contribution to one of your foundations rather than a damage claim, and this was our way of apologizing. It was not an insurance claim as such, but did result from some of the troubles you had with your exhibit items while here in Dallas.

Unfortunately, I am unable to trace the exact date we paid you and to whom the check was made out; so if your insurance broker will give me a little more detail, I will be glad to search for copies of it.

Sincerely yours,

R. M. Jeffrey
Vice President-Controller

RMJ:nh

PHONE: RIVERSIDE 1-6811

CABLE: NEMARCO - DALLAS

due to publishing information regarding sales transactions, Neiman-Marcus is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

February 17, 1967

Mr. Stuart P. Feld, Associate Curator
American Paintings and Sculpture
The Metropolitan Museum of Art
New York, New York 10028

Dear Stuart:

I am enclosing biographical notes on Kuniyoshi together with the printed form which you had sent us and trust that this is the information you desired.

Allan Emil purchased BROKEN OBJECTS from us in March of 1956.

If we can help you in any other way, please advise us accordingly.

I too enjoyed the evening immensely and will call you shortly so that we may have a repeat performance.

Best regards.

Sincerely yours,

EGH/tm

P.S. After much research on the part of Tracy Miller, the list of American works of art in European collections is attached. If you want us to order photographs of these we have recorded and require the sizes, etc., please get in touch with us. Perhaps we can locate some others and the next time our "archivist" is here, I will have her check our "biographies" of other artists on our roster.

February 24, 1967

Mr. Heyward Cutting
57 Lakeview Avenue
Cambridge, Massachusetts

Dear Heyward:

We are now making preparations for a most exciting exhibition to be held from March 15th through April 9th. This will be devoted to our friend Arthur G. Dove and will concentrate on the watercolor medium with a few examples in pastel as well as those fabulous charcoal paintings dating back to 1911. The show collectively should knock everyone for a loop.

Naturally, I am very eager to include your Dove pastel. Incidentally, in referring to an early catalog we discovered that, while your painting was in the group listed as "Ten Commandments" dated 1911, the correct title is FACTORY CHIMNEYS. We are borrowing a 1914 pastel from the Lane Foundation and it occurred to me that, with your kind consent, both pictures can be picked up by Boston Truck for delivery to us. Meanwhile, I would be most grateful for a prompt reply as we have to get the catalog listings going at once in view of the possibility of more snow and other work delays.

I hope that you and Jerry will save Tuesday, March 14th for the opening party, which will be held from 5 to 7 - - - , and that I will have the pleasure of seeing you on that occasion. Would you please call me at PL 3-3707, reversing the charges.

Sincerely yours,

EGH/tm

ter to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-3000

Anchor Books

February 23, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Attached are two copies of a formal letter of agreement covering the points raised in our telephone conversation. I hope you find it satisfactory.

Sincerely,

Susan C. Trotman

Susan C. Trotman
Anchor Books

Attachments (2)

February 18, 1967

Mr. George R. Bucher
Associate Professor of Art
Susquehanna University
Selinsgrove, Penna. 17870

Dear Mr. Bucher:

Thank you for your letter and the opportunity to see the photograph of your work.

For some time now the Gallery has concentrated exclusively on the work of those artists on its permanent roster, most of whom have been associated with us since the 1930's - or earlier. At this juncture, we do not anticipate making any additions, as we feel that it is far more advantageous for the younger artists to be associated with the younger galleries which are prepared and geared to give them the promotional impetus required today. Many, many galleries are now operating in New York and you should have little difficulty in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

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February 2, 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
466 Park Avenue
New York, N. Y. 10022

Dear Edith:

Thank you for sending Margaret Watherston's estimate for restoring the Dove painting. Mrs. Zapruder has talked to our insurance adjuster and has his approval of the \$185 estimate. I would suggest that you proceed with the work at once.

We will not need any further invoice from Miss Watherston. Her estimate is quite sufficient for the insurance people. We will receive a check for the full amount within two weeks, and we will have it endorsed over to you and sent on to you as soon as possible after that. If Miss Watherston wants to prepare an invoice for her records, she should send it to you and you will have our check to pay her with.

It will be good to have this matter settled and the Dove back to good condition once again.

Cordially,

David W. Scott
Director

MSZAPRUDER:mmh

cc: XXX Registrar's files

Mrs. Zapruder

Mr. Zichterman

NCFA Read
file



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

8 February 1967

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y., 10022

Dear Mrs. Halpert:

I want to apologize for not showing up for my appointment yesterday during the blizzard. I had intended to phone you after ten-thirty, but by ten o'clock I got completely involved in some cataloguing I was doing, and forgot to make the call.

I am enclosing a Xerox of your letter of January 14 regarding the list of photographs I requested since it seemed to have slipped your mind when I phoned you the other day. A Xerox of the list of requested photographs is also enclosed; I hope you will be able to have these made for me, or perhaps they are already in the works.

Sincerely yours,

Kneeland McNulty
Curator of Prints & Drawings

P.S. This will also confirm what I told you on the phone: the Shahn exhibition has been postponed until November 15 - Dec. 31, 1967.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

1 Remsen Road
Yonkers, New York
February 13, 1967

Edith Gregor Halpert Foundation, Inc.
32 East 51st Street
New York, New York

Gentlemen:

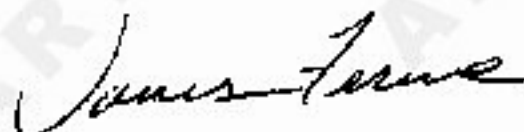
I am most interested in any help I may be able to
obtain to further my education in the field of art.

I have been working one evening a week with an
established artist, and I am attending classes at
the Brooklyn Museum School of Art. I am a member
of the Westchester Art Society and recently received
a merit award for my work. I have had four shows,
one which was a group show. I received an Associates
Degree for Architecture.

I am a married man, twenty-one years of age and am
employed full time, but I would like to know how I
can qualify for a grant or fellowship to enable me
to pursue my interests.

Any information you can give me will be greatly
appreciated.

Sincerely,



James A. Ferine

*paper
sent to HR — sent form
to photo later*

February 15, 1967

Miss Sheila Tabakoff
Assistant to Curator of Exhibitions
Fine Arts Building 104
University of Colorado
Boulder, Colorado 80302

Dear Miss Tabakoff:

Indeed, we will be very glad to cooperate with you in your forthcoming exhibition of CONTEMPORARY DRAWINGS 1960-1967.

However, we do not represent Paul Cadmus, whose name you included, but can send you a selection by Ben Shahn as well as several of the other artists on our roster if you so desire. Actually, if you are concentrating entirely on the period listed - 1960-1967 - there are very few who would fit into that category. If you are familiar with the names listed below on our letterhead, you will note that a good many of these died prior to 1960, but I am noting a few who would be available.

George L.K. Morris
Abraham Rattner
Morris Broderson

Robert Osborn
William Zorach
Edward Stasack

If you will let me know whether you want to add to the list any of these names, we will be glad to include them with Shahn and send you a listing in the very near future.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 18, 1967

Mrs. Lawrence M. Levine
3990 Beechwood Avenue
Cincinnati, Ohio 45229

Dear Mrs. Levine:

Because Mr. Shahn has not been well, we are taking care of all his correspondence and are now sending you a belated reply to your letter.

The silkscreen you refer to, WHEATFIELD, was produced by Shahn in 1958 and the entire edition was sold many years ago. We have little hope of having one turn up as to date no one has offered us - or anyone else, for that matter - a print of this subject for repurchase.

When you are in New York at some future time, I am sure you will find another selfgraph by Shahn which will make you equally happy. I am sorry we have no photographs of graphics but he has been producing new prints throughout the years and we always have examples available at the Gallery, as all the sales clear through us.

Sincerely yours,

EGH/tm

February 15, 1967

Mrs. Susan C. Trotman
Anchor Books, Doubleday & Co.
277 Park Avenue
New York, New York 10017

Dear Mrs. Trotman:

In going over our recent correspondence, you referred to the possibility of obtaining a photograph of the Max Weber painting HASIDIC DANCE from the Whitney Museum. Would you please advise me whether this has reached you. This also applies to the Ben Shahn photograph as well. If you have not been successful, we will see what we can do about obtaining copies promptly. I believe you already have a print of the Abraham Rattner.

May I suggest that you phone me upon receipt of this letter so that we can complete the transaction.

I look forward to hearing from you.

Sincerely yours,

EGH/tm

February 25, 1967

Mrs. David Drabkin
2404 Pine Street
Philadelphia, Penna.

Dear Stella:

Ever since I received your holiday greeting card I have been looking forward to seeing you and finally decided to drop you a note to ascertain when you are planning to come to New York. Perhaps you can have lunch with me or whatever.

We have the mosaic all packed and ready for pick-up as you suggested. Do let me know in advance when you decide on the specific date so that I will make sure to be on tap when you come. Meanwhile, my best regards to you and David.

Sincerely yours,

EGH/tm

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1967

Dear Edith,

Please don't bother to apologise for misplacing the original letter. I do this constantly lately, and it makes me feel better to know that others do likewise!

Below are the paintings for which we would like insurance valuations and missing data:

Davis	Ivy League	Serigraph	6 x 9		
Davis		Serigraph	9 x 12 $\frac{1}{2}$		
Doi	River Mouth	oil	38 x 50	1961	
Dove	Spring	oil	18 x 24	1944	
Kuniyoshi	Sister Act	oil crayon	29 x 23	1951	
Kuniyoshi	Spotted Cow	watercolor	7 $\frac{1}{2}$ x 11	1919	
Marin	Stonington, Deer Isle	w/color	13 $\frac{1}{2}$ x 16 $\frac{3}{4}$	1927	
Marin	From Cape Split	w/color	15 x 20 $\frac{1}{2}$	1938	
O'Keeffe	From The Plains	oil	27 x 23	1919	
O'Keeffe	Abiquiui Trees	oil	10 x 12	1953	
Rattner	Man Reading Paper	oil	39 x 32	1966	
Shahn	Girl Skipping Rope	oil	15 $\frac{1}{2}$ x 23 $\frac{1}{2}$	1943	
Shahn	Two Women	tempera	10 $\frac{1}{2}$ x 12		
Sheeler	Architectural Cadences	s/screen	6 x 9	1954	77/100
Sheeler	California II	tempera	5 $\frac{1}{2}$ x 5 $\frac{3}{4}$	1963	
Sheeler	Hex Signs	tempera	7 $\frac{1}{2}$ x 10	1958	
Sheeler	Red Against White	tempera		1957	
Sheeler	On A Shaker Theme	oil	22 $\frac{1}{2}$ x 28 $\frac{1}{2}$	1957	
Siporin	The Denial	watercol		1957	
Weber	Woolworth Bldg.	oil	12 $\frac{1}{2}$ x 17 $\frac{1}{2}$	1912	
Weber	Afternoon Repast	gouache	23 $\frac{1}{2}$ x 18	1924	
Weber	The Duet	oil	25 x 31	1956	
Zorach	Awakening	bronze		1960	what number?
Duca	The Survivors	bronze		1961	unique
Levine	Benediction	oil	29 x 38	1951	

Can you correct any obvious errors in identification?

The Shahn tempera "Two Women" was sold to Hugh Stone and is on "extended" loan to us. We aren't even sure of the name and there is no date. I think it was one of the Sacco-Vanzettis.

We miss seeing you and really plan to go to New York in April. Ski season will be over for sure, and we promise to let you know when we're coming so that you can have dinner with us and catch up. It really distresses us to see you looking so tired. Please make time for a brief breather and the helllllll with the gallery while you revive yourself.

Fondly,



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February 25, 1967

• Mr. Stewart Klonis
Art Students League
215 West 57th Street
New York, New York

Dear Mr. Klonis:

Please accept my belated thanks for your kindness in lending the Gallery your sculpture pedestals for the William Zorach exhibition. These were returned to you about two weeks ago and I hope you didn't mind the fact that we repainted them for our show. Again, many thanks.

I also want to express my gratitude for your invitation to the Art Students League Centennial Dinner. It was a very impressive and touching event and it was great fun to see some old friends - many for the first time in a great, great many years. I was also delighted that the continuity of your important organization (with your brilliant leadership) is assured with the support of the Ford Foundation. Congratulations.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Feb 23, 1967

Mr. Lee M. Parkison, Editor
Elementary V-VI
Board of Education
The Methodist Church-Editorial Division
201 Eighth Avenue, South
Nashville, Tennessee 37203

Dear Mr. Parkison:

I am sorry to be so late in supplying the information requested by Miss Kronish, but the painting by Ben Shahn entitled HUNGER was sold by us to the State Department way back in 1946. As you probably know - there was a great deal written about the later disposition of the entire collection made by our State Department, because Dondoro called it Communist Art - sales were made to public institutions but I could get no information from Washington as to who acquired this example - or any others for that matter. However, we assembled all the information at the time, but our archives were all sent to storage when we moved from our 51st Street address to our current premises and I just could not find the time to go through the many, many boxes of records until a few days ago.

We now have the necessary information: The painting was acquired by Auburn University in Auburn, Alabama, to whom you will have to write for permission to reproduce HUNGER in your forthcoming publication. The artist and the Gallery control the reproduction rights, but we feel that, as a courtesy, the owner should also be consulted.

If and when you use this reproduction, will you please indicate that it may be published exclusively in your book referred to in the letter from Miss Kronish and that notation will appear to the effect that it may not be reprinted for any other purpose by any other publication without our consent. A law is about to be enacted to protect all artists in this respect, but meanwhile we still hold exclusive reproduction rights and it is imperative that that be recorded in the book.

A photograph is now enclosed, but if you would prefer to have a color transparency, you will have to obtain that from Auburn University, where the painting is available.

Won't you please drop me a note to the effect that you will respect our copyright.

Sincerely yours,

EGH/tw

Copy to Kronish

SPRINGVILLE HIGH SCHOOL ART ASSOCIATION

WILFORD W. CLYDE
PRESIDENT

STANLEY BURNINGHAM,
CURATOR

MARGARET PERKINS,
SECRETARY

HARRISON CONOVER,
VICE PRESIDENT

ELDON L. REESE,
TREASURER

PHONE 489-5612 -- 120 EAST 400 SOUTH
SPRINGVILLE, UTAH

February 21, 1967



Museum of Art

PAINTINGS -- SCULPTURE

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. George L. K. Morris
1 Sutton Place, South
New York 22, New York

Dear Mr. George:

You have been recommended to us as one of the outstanding artists in America today. We would be pleased if you could find it possible to exhibit a representative sample of your work with us this year in our Forty-third Annual National April Art Exhibit to be held during the month of April, 1967.

Our art project here at Springville is indeed unique in that it is owned and operated by our high school. It is the largest and most valuable such collection in the world. During the month of April thousands of school children come from all over the state to enjoy first-hand the work of the finest artists in America. Our guest book also includes the names of adults from practically every state in the union. During the rest of the year our permanent collection serves the students of our area as a classroom for art and art appreciation.

We would be delighted if you find that you can exhibit with us this year. We will pay the transportation charges both ways, and your paintings will be insured by our association from the time you assign them to a public carrier until they are returned to you. There is no need for you to obtain additional insurance. If the work you send us is for sale, we will act as your agent during the exhibit, and in the event that it is sold, a 20% commission of your list price will be retained by the museum. In recognition for outstanding merit, a prize of \$200 is awarded the outstanding oil, and \$100 for the outstanding watercolor. The winners will be selected by a jury of competent artists. It is necessary that your work arrive here no later than March 20 to insure favorable hanging.

Join us! We are sure that no place in America will your work enjoy a more enthusiastic and appreciative audience.

Sincerely yours,

W. W. Clyde

W. W. Clyde
President

WWC/DV
Enclosures

CENTER OF THE WEST'S MOST FAMOUS ANNUAL NATIONAL APRIL ART EXHIBIT

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FEBRUARY 20, 1967

MRS. EDITH HALPERT
NEW YORK CITY

DEAR MRS. HALPERT:

I HAVE RECEIVED YOUR LETTER OF FEBRUARY 15
CONCERNING THE PAINTINGS WHICH WERE RETURNED
TO YOU BY BUDWORTH.

I AM ADVISING MY INSURANCE AGENT TODAY TO CON-
TACT YOU CONCERNING THE PAINTING WINTER SCENE.
I WAS PARTICULARLY SURPRISED TO LEARN THAT THIS
PAINTING WAS DAMAGED. SINCE IT WAS IN SUCH FRA-
GILE CONDITION WHEN I RECEIVED IT, I INSTRUCTED
MY PACKER TO TAKE PARTICULAR CARE IN REPACKING
IT FOR ITS RETURN TO YOU. BUDWORTH DID WRITE
SAYING THE PAINTING WAS DAMAGED AT RIGHT SIDE
BOTTOM. THEY SAID THEY NOTED THE CONDITION BUT
THEY ASSUMED IT WAS PART OF AN EARLIER CONDITION.

SINCERELY YOURS,

Louise Ferrari

LOUISE FERRARI
3711 SAN FELIPE ROAD
HOUSTON, TEXAS

February 17, 1967

Mr. James N. Goodman
The Park Lane - 33 Gates Circle
Buffalo, New York 14209

Dear Mr. Goodman:

It seems there is still some confusion about the information Mrs. Halpert needs in order to be of assistance to you.

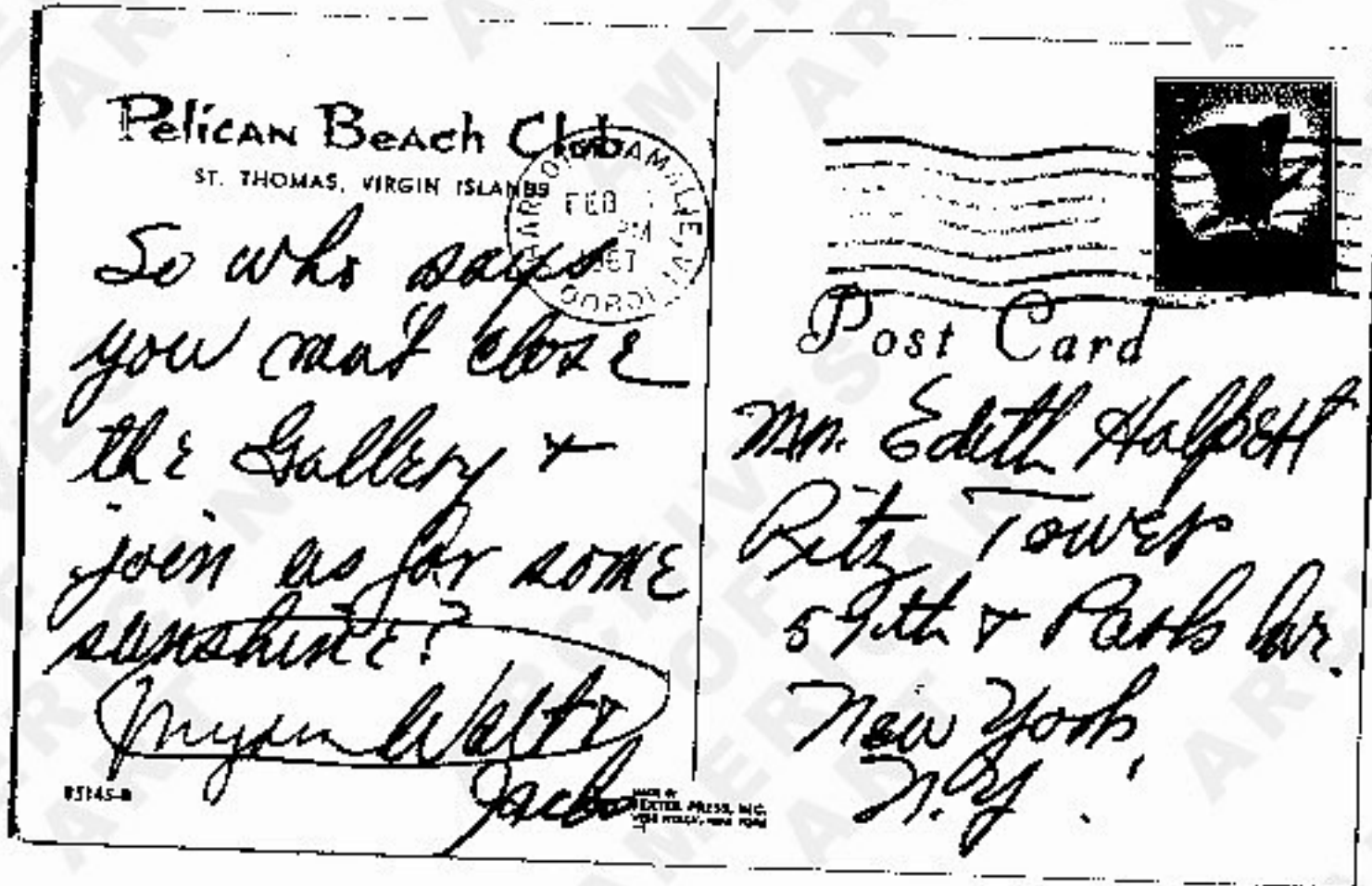
There were many Marnette entitled FRUIT PIECE and all of the photographic and other records are in storage. What she wants is the name of the client who purchased the one you have as she may be able to check on it from the sales records, which are filed by the name of the person to whom the sale was made.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



772 Park Lane
East Meadow, L.I.
New York

February 8, 1967

The Downtown Gallery
465 Park Avenue
New York, New York 10022

Gentlemen:

Enclosed is a Cashier's Check #39183 drawn on the
First National City Bank in the amount of \$1,061. to cover the
balance due on my account.

Sincerely yours,



Matt Shaw

MS:jl
Enc. (Cashier's check #39183)

*The Friends of The Corcoran
The Corcoran Gallery of Art
Washington, D. C. 20006*

Metropolitan S-9211

February 14, 1967

To The Friends of The Corcoran:

The Acquisitions Committee has asked me to convey to each member the following few words of explanation concerning the balloting which will be conducted this Friday, February 17, at our Preview, from 8:30 to 10:30 P.M.:

"We of the Acquisitions Committee have been advised by the Corcoran Staff that the institution is interested only in eight of the paintings in the exhibition for purposes of acquisition and addition to its permanent collection. We would have hoped that a larger selection of paintings would have been presented, and we feel somewhat restricted in our opportunity to provide our members with diversification in contemporary styles and methods of expression."

"While we believe that the paintings to be offered on the ballot are representative of the most creditable work being done in this country today, we cannot claim that they offer to our members a thorough variety of choice in respect to subject matter or mode of approach."

"Accordingly, our ballot will contain the names of four paintings and will, as well, contain a category labeled 'No Painting.' Thus, after viewing the four in competition, you can, if you so desire, vote to reject all of them for purchase. This, we concede, is an innovation; but we believe and hope that our members will consider it the fairest method of protecting the integrity of each ballot under the rather unusual circumstances that pertain to the current Biennial."

Sincerely,

Fleming Borman
FLEMING BORMAN
President

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Mrs. Alfred Kreymborg
25 Gurley Road
Stamford, Conn.

time the past few years. And you
work so hard! We get occasional
news of you through Dr. Fine who
is my sister's doctor and who has
enormous respect and admiration
for you. He always shows me through
his art collection which covers every
inch of wall space in his offices.

Yes, it's terribly depressing to
pick up the N.Y. Times every morning and
find another friend gone. About all
that's left of Alfred's crowd are
Lewis Mumford and Archibald Mac Leish.

We had heard from Zorach recently.
He wanted to borrow a photograph
Alfred had showing him as an actor at the
Provincetown Playhouse for a book he was
writing. When he returned the photograph
he enclosed a beautifully autographed
picture of himself. I wonder if the book
will be published.

Take care of yourself. You are
important.

As ever,
Frank

Dove

63 Cranberry Street, Brooklyn, 1, N.Y.

Dear Edith,

And you are a dear! Thank you so much for your very warm and kind letter. Indeed I shall love to step gayly forth with you some day, but the situation of this close friend, Dorothy Loynes, now dying of cancer, along with my sister's reaction to this tragedy is leaving me unable to plan or even think.

I am now going out to the Smittown Hospital, on Long Island a couple of times a week at least, and then trying to prop up Keds in between times going over to the Chelsea as often as possible so that I am beginning to feel a trifle vague about how many days there are in a week.

It is hard to explain what this friend means to my sister (who, by the way, is in a most depressed, despairing and really ill state), but perhaps Bill Dove, if you are seeing him, will give you an idea. Thoughts of her extraordinary kindness at the time of Arthur's death seem to be bringing all those sad days back to Keds. *love was in there then*

I am also deeply involved, for our dying friend has no close family and another very devoted friend and I are the two Dorothy wants to see.

However, I shall with pleasure take your letter over to read to Keds. It is all lovely news about Arthur's work and fills me with real joy, if only my sister could so respond.....Not that she isn't truly interested, of course, and is always so appreciation of your interest and enthusiasm in Dove's work and reputation.

But at the moment, getting back to these delightful invitations of yours, I am completely out of circulation, as this situation is one where I not only must, but really long to help. But I'll be popping into the Gallery one of these days, I hope. Until then,

Affectionately

Henry T. Rellan

February 21, 1967.

P.S. Bill says he'll arrange (or arrange with you) about picking up the paintings at the Chelsea.

I know they would want me to send her love -

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 17, 1967

Miss Rachel Baker, Editor
Artist Jr.
23 Putter Drive
Springdale, Conn. 06879

Dear Miss Baker:

Enclosed you will find a photograph of the John Marin
WOOLWORTH BUILDING, which drawing we have in our poss-
ession.

You may reproduce it in the forthcoming "American Mod-
erns" issue of Artist Jr. under the conditions listed
below, limiting it to the one issue referred to.

Will you please sign one copy of this letter and return
it to us as we are obliged to follow this routine in
order to maintain the copyright, preventing any other
publication from working from your plate. Consequently,
please indicate in Artist Jr. that all reproduction
rights are reserved.

Sincerely yours,

EGN/tm

Agreed: _____
for Artist Jr. (Date)

for to publishing information regarding sales transactions,
sellers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PL write
own for value
letter to list
the price
below
get
sign

February 18, 1967

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre, Mass. 02159

Dear Sybil:

Forgive me for being so remiss in answering your letter. We have been so overwhelmed with supplying information to museum personnel and the many "scholars" who are writing art books and seem to pick on our roster so consistently that we have had little time to attend to our friends and/or clients requests. Besides, I have not been feeling very well, suffering merely from exhaustion, without any possibility of taking any time off. To make matters even worse, I cannot locate the list referred to in your letter.

If I may impose on you, would you mind sending me two copies of the list. I promise faithfully that I will fill in the data on one, sign it and mail it to you within two or three days after receipt. All the corrections will be made that are necessary and the current valuations will be listed.

I miss seeing you and Steve and hope that you plan to be in New York sometime in the near future to give me an opportunity to make up for my sins. Meanwhile, my fond regards.

As ever,

EGH/ta

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February 8, 1967.

Mr. Lester Avnet,
188 Kings Point Road,
Kings Point, L.I., N. Y.

Dear Sir:

We have received the following checks, payable to
The Downtown Gallery Inc.:

1. Cashier's check #109928 of Meadow Brook
National Bank in the sum of \$4,530.00
2. Cashier's check #110088 of Meadow Brook
National Bank in the sum of \$1,011.84.

The total of these two checks, \$5,541.84, has been
applied to your account, total of which as of Jan-
uary 31, was \$48,313.00, leaving a balance of

\$2771.16

Yours very truly,

THE DOWNTOWN GALLERY INC.

per Shona Bookkeeper

JS:

Yousuf has not yet started I am sorry to hear. I am sure you will be able to find a good artist to do the work. I am sure you will be able to find a good artist to do the work. I am sure you will be able to find a good artist to do the work.

February 17, 1967

Mrs. Yousuf Karsh
Little Wings, Prescott Highway
Ottawa, Canada

Dear Estrellita:

I was delighted to hear from you and am sorry that my reply is so late. No doubt you read of the blizzard in New York, when the town just died and it messed us up considerably. For the first time in our experience we had an opening party with a very small attendance and no catalog of the show. All the printers in the shop that serves us did not report for work from Tuesday morning (the 7th) through Monday (the 13th) and of course we did not get our catalogs until the 15th. I am recovering from that horrible week when we were short-handed in the Gallery as well.

I was heart-broken to realize that I could not see the television program on "Karsh". Is there a possibility that it will be shown in New York? Do let me know.

Something screamingly funny occurred a few days ago. Robert Tobin of San Antonio and New York was visiting with me in the showroom, where just by accident I had a painting on the easel. This was painted in 1892 by an old time artist called Haberle. The title of the painting is SKETCH BOARD - TOPSY TURVY and the picture looks very much like Larry Rivers work. In one area there is a profile of a man with his chin resting in his hand. Robert happened to look up and when he saw the painting he let out a shriek. He said, "By golly, this is a portrait of me!" The great Karsh photographed me in that very position." Actually, it is a spittin' image of our friend and of course he purchased the picture after I showed him the date and convinced him that the artist could not have been influenced by the photograph. It was really one of the funniest experiences I have ever had. A few days later a friend of his came in to discuss the HemisFair which is to be held in San Antonio in 1968 and we discussed my contribution to this exhibition in organizing two special exhibits and he too let out a scream when he saw the painting, which I put on the easel just before he arrived. He is sending me a print of Yousuf's photo.

The word HemisFair reminds me that I meant to ask you who is in charge of the Expo '67 Art Section. It seems very strange that he has never made contact with us if American Art is included in Expo. It is probably too late now, but we do have some pretty good numbers here. In any event, I will come to Toronto to see the Karsh exhibition, as I have a weakness for his work.

The New York weather has been utterly miserable and created a like mood in

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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF ART
ATHENS, GEORGIA 30601

February 19, 1967

Mr. Douglas Williams, Head
Department of Exhibitions
THE AMERICAN FEDERATION OF ARTS
41 East 65th Street
New York, New York 10021

Dear Mr. Williams:

Enclosed is a copy of Mrs. Halpert's letter of February 16, relative to loans for the forthcoming exhibition- AMERICAN PAINTING, the 1940's. I spoke to you about this immediately after my arrival in Athens last night.

The time spent with Mrs. Halpert and her staff at the Downtown Gallery was a highlight of my visit in New York this past week. Mrs. Halpert - as she states so accurately in her letter - picked the cream of the crop for the exhibition. The high quality of these paintings, as I told you, shifted the emphasis of the show and, in fact, they brought the whole thing into the kind of focus I had anticipated and hoped for.

As you know, we originally planned to have no more than fifty paintings - if that many - in the exhibition, but with the inclusion of those particular paintings about which Mrs. Halpert and I spoke, I felt we should do a much more thorough job. With that in mind the number of paintings in the exhibition now stands at seventy-five. The period is represented fairly and with important works.... but Mrs. Halpert's paintings are essential to give meaning and perspective to the group - the kind I want it to have.

If Mrs. Halpert is willing, I am anxious to keep these paintings from the Downtown Gallery in the exhibition - if not for the complete show, then, for limited circulation. That procedure is often the case these days.

Will you please give these ideas - Mrs. Halpert's and mine - some thought and consideration?

We, at the University of Georgia, continue to thank you for your special interest in this project. It's shaping-up very well, I think. Thank you, thank you.

Best wishes to all.

Sincerely,
William D Paul Jr.
William D. Paul, Jr.

Mrs Halpert: Your print is a good one - I raised some about a week ago. AFA does handle booking though, not me - let's see what happens. In the meantime, will you " earmark" the pictures he discussed for the show as planned - I'll be in touch with you later - Thanks so very much...

Bill Paul
I have a feeling show is too large for gallery city and Florida

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February 15, 1967

Mr. Matt Shaw
772 Park Lane
East Meadow, L.I., N.Y.

Dear Mr. Shaw:

I am sending this to you as acknowledgment of your check
for the sum of \$1061. Thank you for paying the balance
to us.

Sincerely yours,

Jean Schoen, Bookkeeper

JS/tm

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purchaser is living, it can be assumed that the information
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MRS. PAUL WARD
403 WEST SIXTH STREET
HAYS, KANSAS 67601

Feb. 22, 1967

The Downtown Gallery
465 Park Ave.
New York, N. Y. 10022

Dear Alith Halpert:

I want to tell you how excited we are to have the Little Morach. It arrived today in perfect condition, we couldn't wait to open it, and we love it as much as we thought we would.

I hope that you will remember that I am interested in some American Reverse Glass Paintings and that you'll hold back anything especially good and interesting until I can either see it or see a picture of it.

Thank you for helping us when we were in New York.

kindest regards,

Mrs. Paul Ward
Mrs. Paul Ward

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DANIEL G. ROSS
MRS. BETHSABEE DE ROTHSCHILD
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HARRY SCHERMAN
ALBERT SCHIFF
JOSEPH SHALOM
MRS. REBECCA SHULMAN
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HERRERY R. SILVERMAN
RUDOLF C. SONNEBORN
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DONALD S. STEINFIRST
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may be published 60 years after the date of sale.

**THE
DOWNTOWN
GALLERY**

**465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707**

STATEMENT

February 9, 1968

Mr. Peter Gilbert

29 Split Rock Drive

Kings Point, New York 11024

Kaniyoshi oil SUZANNA	\$9180.00
Received on Account	5000.00
Balance due	\$4180.00

**Please make above check payable to
E. G. Halpert.**

REB

Feb 25, 1967

Dear Mrs. Halpert,

I am indeed pleased that there has been a change of plans concerning the Baskin Bird-On the Theme of Goya. Indeed, I am interested.

Since it is fairly certain that I won't be in New York until late April, I would consider it a great favor if you would send the drawing down to the Carter Museum so that I may see it first hand. As you probably realize, I have only seen it in the reproduction of the Arizona catalogue.

Mitch Wilder recommends that it be shipped by Emery Air Freight-collect, and the boys down there know all about unpacking etc.

I am looking forward to seeing it first hand if this is all right with you.

Sincerely,

Ruth Johnson

See you?

JACOB SCHULMAN
97 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK 12078

February 20, 1967

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

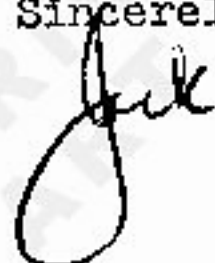
Thank you for your letter of February 18. It has been some time since I have seen you and be assured that I certainly miss our visits. I have, unfortunately, been involved in several matters which have taken me out of the country for extended periods but hope that these are behind me now. I look forward to seeing you soon.

I am aware that Mr. Richard Evans did buy a Kuniyoshi. The Kuniyoshi to which I was referring was a large painting you had sent some time ago but which he had returned. He again expressed an interest in this painting and if it is available, he may be interested in it now.

The 1966 report does not have to be filed until April 15. In this connection, we can obtain extended time if it is necessary. In any event, Bob Dorfman and I would be available at your convenience to consider your 1966 return and to review your 1967 activities.

With kindest regards, I am

Sincerely,



JS:KB

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THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

February 18, 1967

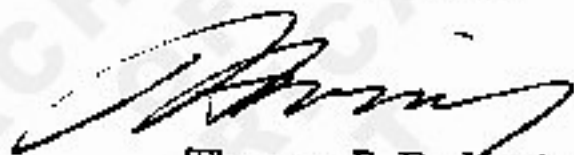
Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Halpert:

Thank you very much for your kind
letter of congratulations.

I am eagerly looking forward to all
the manifold challenges of working as Director
in this most exciting Museum in the United
States - and plans for our American art
collection will certainly be among my first
discussions with my colleagues shortly after
I take office in mid-April.

Yours sincerely,



Thomas P. F. Moving
Director-Elect



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Edith G. Halpert, Director

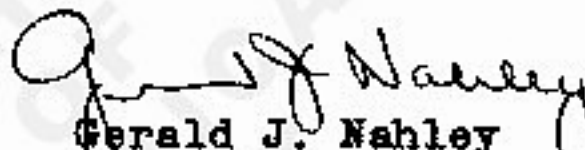
2-8-67

If there are any further questions, do not hesitate
to contact me directly.

May we take this opportunity to thank you for your
patronage.

Very truly yours,

HOFFMAN FUEL


Gerald J. Nahley
Operations Manager

GJN:mk

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Resume

NANCY LIESBETH STAUB

Permanent Address:
368 Beechwood Road
Ridgewood, New Jersey

Temporary Address:
602 N. Wittenberg
Springfield, Ohio

Marital Status: Single
Health: Excellent

Job Objective	<u>To do research work in the field of Fine Arts</u>
Education	<u>Wittenberg University, Springfield, Ohio</u> Candidate for the degree of Bachelor of Fine Arts in June, 1967. Majored in Fine Arts with emphasis on art history. Approximately a B average in major field. Dean's list previous semester. Presently engaged in pursuing a two term independent research project in the field of museums. Presently, Culture Director of the Student Union. Member of the Vital Affairs Committee, Art Club, Clark County Tutoring Committee.
Summer and Part-time Work	<u>Worked as a volunteer research assistant,</u> at the Guggenheim Museum during the summer of 1965. In the previous summer worked as a counselor at Lochearn Camp, Ely, Vermont, serving as Dramatics Director. During the summer of 1966 traveled in Europe. Presently, curator of the Wittenberg University Historical Art Exhibition. Also worked as secretary to the chairman of the Fine Arts Department.
Personal Background and Interests	<u>Reared in Ridgewood, New Jersey.</u> Attended the public schools and was graduated from Ridgewood High School in 1963. Served on the school paper, was a member of A Cappella Choir, and the English Club. Active in amateur theatricals and volunteer hospital work.
Special Abilities	Type at the rate of 50 words per minute
References	Furnished upon request

February, 1967

February 13, 1967

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C. 20560

Dear David:

The Zorach exhibition proved to be such a tremendous puller-inner, with a record attendance, that I did not have an opportunity to acknowledge your letter earlier.

The Sheeler painting, GOLDEN GATE, has been reserved for you and if and when a member of your staff (of course I hope it will be the boss himself) will let me know in advance, I can have it carefully packed for hand transportation. As I am dictating this letter in my apartment, I cannot refer to my papers, but recall that I am scheduled to give a talk at the University of Maryland in the very near future. I will stop over in Washington on the Saturday night with Nathaly and have a day for socializing. When I get the exact date, I will get in touch with you to ascertain whether you and Tirma will be free to have lunch with me or whatever.

My very best regards.

As ever,

EDH/tm

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

February 9, 1967

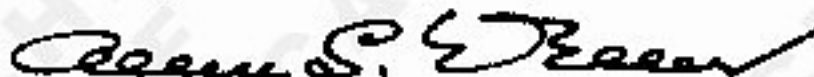
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your recent note. I remember the George L.K. Morris painting which Mrs. Neumann proposes to give to the Krannert Art Museum. We will be happy to receive this. I am turning your letter over to Mrs. Muriel Christison, the Associate Director of the Museum, who can furnish Mrs. Neumann with any necessary information in connection with dispatching the painting here.

With all good wishes to you,

Very sincerely yours,



Allen S. Weller, Director

ASW:dsh
cc: Mrs. Christison

JAMES GOODMAN GALLERY

THE PARK LANE • 33 GATES CIRCLE
BUFFALO, NEW YORK 14203

AREA 716 • TELEPHONE TT 6-3260

CABLE ADDRESS • GOODGAL • BUFFALO

February 15, 1967.

The Downtown Gallery,
465 Park Avenue,
New York, New York. 10022

Dear Mrs. Halpert:

Upon my return from South America I find your letter of
February 2. I would appreciate straightening this matter
out with you. The following is the information taken from
your label on the back of the picture.

Harnett

"Fruit Piece"

Oil 10" x 8"

Signed - no date

I trust you can now identify the painting.

With kindest regards,

JNG:D

Sincerely yours,
JAMES N. GOODMAN

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members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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